

JANUARY 17, 1953

# MOTION PICTURE HERALD

## ALLIED BOARD SLAMS DOOR ON ARBITRATION; HITS PRICE POLICIES

**James R. Grainger to Be  
New President of RKO**

**20th-Fox and Paramount  
Move on Third-Dimension**

**REVIEWS** (In Product Digest): PETER PAN, THE NAKED SPUR, TAXI, STAR OF TEXAS, THE SEA  
AROUND US, CONFIDENTIALLY CONNIE, THE MITCH-HIKER, GIRLS IN THE NIGHT, WINNING OF THE WEST,  
SAVAGE MUTINY, SWORD OF VENUS

Entered as second-class matter January 12, 1931, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1953 by Quigley Publishing Company, Inc.

# SEEING IS

## YOU MUST SEE THESE TWO M-G-M TRADE SHOWS!

*It is not enough for us to tell you that we have a new dramatic attraction of "Battleground" stature—*

You must see for yourself M-G-M's terrific production "BATTLE CIRCUS," with great performances by HUMPHREY BOGART and JUNE ALLYSON.

*It is not enough for us to tell you that M-G-M has another smash Technicolor musical to follow "Million Dollar Mermaid"—*

You yourself must see "I LOVE MELVIN," with those "Singin' in the Rain" kids DONALD O'CONNOR and DEBBIE REYNOLDS.

# BELIEVING



# JAN. 23 - "BATTLE CIRCUS"

It's in the cards! Yes, the audience-response cards from advance Previews are sensational. It is not too soon to predict a sock entertainment with "Battleground" thrills and with even *more* humor and romance than that famed production. Humphrey Bogart and June Allyson are simply terrific. The producer who gave his showmanship talents to the Bigness of "Ivanhoe" has come through with another winner in "BATTLE CIRCUS."

|              |                            |                       |      |           |                |                          |                          |      |           |
|--------------|----------------------------|-----------------------|------|-----------|----------------|--------------------------|--------------------------|------|-----------|
| ALBANY       | 20th-Fox Screen Room       | 1052 Broadway         | 1/23 | 2 P.M.    | MEMPHIS        | 20th-Fox Screen Room     | 151 Vance Avenue         | 1/23 | 12 Noon   |
| ATLANTA      | 20th-Fox Screen Room       | 197 Walton St., N. W. | 1/23 | 2 P.M.    | MILWAUKEE      | Warner Screen Room       | 212 W. Wisconsin Ave.    | 1/23 | 1:30 P.M. |
| BOSTON       | M-G-M Screen Room          | 46 Church Street      | 1/23 | 2 P.M.    | MINNEAPOLIS    | 20th-Fox Screen Room     | 1015 Currie Avenue       | 1/23 | 8 P.M.    |
| BUFFALO      | 20th-Fox Screen Room       | 290 Franklin Street   | 1/23 | 2 P.M.    | NEW HAVEN      | 20th-Fox Screen Room     | 49 Whiting Street        | 1/23 | 2 P.M.    |
| CHARLOTTE    | 20th-Fox Screen Room       | 308 S. Church Street  | 1/23 | 1:30 P.M. | NEW ORLEANS    | 20th-Fox Screen Room     | 200 S. Liberty St.       | 1/23 | 1:30 P.M. |
| CHICAGO      | Warner Screen Room         | 1307 S. Wabash Ave.   | 1/23 | 1:30 P.M. | NEW YORK-N. J. | 20th-Fox Screen Room     | 630 Ninth Avenue         | 1/23 | 2:30 P.M. |
| CINCINNATI   | RKO Palace Bldg. Sc. Rm.   | 16 East Sixth Street  | 1/23 | 8 P.M.    | OKLAHOMA CITY  | 20th-Fox Screen Room     | 10 North Lee Street      | 1/23 | 8 P.M.    |
| CLEVELAND    | 20th-Fox Screen Room       | 2219 Payne Avenue     | 1/23 | 1 P.M.    | OMAHA          | 20th-Fox Screen Room     | 1502 Davenport St.       | 1/23 | 1 P.M.    |
| DALLAS       | 20th-Fox Screen Room       | 1803 Wood Street      | 1/23 | 2:30 P.M. | PHILADELPHIA   | M-G-M Screen Room        | 1233 Summer Street       | 1/23 | 2 P.M.    |
| DENVER       | Paramount Screen Room      | 2100 Stout Street     | 1/23 | 2 P.M.    | PITTSBURGH     | M-G-M Screen Room        | 1623 Blvd. of Allies     | 1/23 | 2 P.M.    |
| DES MOINES   | 20th-Fox Screen Room       | 1300 High Street      | 1/23 | 1 P.M.    | PORTLAND       | B. F. Sheerer Screen Rm. | 1947 N. W. Kearney St.   | 1/23 | 2 P.M.    |
| DETROIT      | Max Blumenthal's Sc. Rm.   | 2311 Cass Avenue      | 1/23 | 1:30 P.M. | ST. LOUIS      | S'Reno Art Theatre       | 3143 Olive Street        | 1/23 | 1 P.M.    |
| INDIANAPOLIS | 20th-Fox Screen Room       | 236 N. Illinois St.   | 1/23 | 1 P.M.    | SALT LAKE CITY | 20th-Fox Screen Room     | 216 E. First St., So.    | 1/23 | 1 P.M.    |
| JACKSONVILLE | Florida State Screen Room  | 128 East Forsyth St.  | 1/23 | 2 P.M.    | SAN FRANCISCO  | 20th-Fox Screen Room     | 2318 Second Avenue       | 1/23 | 1 P.M.    |
| KANSAS CITY  | 20th-Fox Screen Room       | 1720 Wyandotte St.    | 1/23 | 1:30 P.M. | SEATTLE        | Jewel Box Preview Thea.  | 245 Hyde Street          | 1/23 | 1:30 P.M. |
| LOS ANGELES  | United Artists' Screen Rm. | 1851 S. Westmoreland  | 1/23 | 2 P.M.    | WASHINGTON     | RKO Screen Room          | 932 N. Jersey Ave., N.W. | 1/23 | 2 P.M.    |

<sup>4</sup> Except Cincinnati which is 1/22

M-G-M presents Humphrey Bogart • June Allyson in "BATTLE CIRCUS" • with Keenan Wynn • Robert Keith • Screen Play by Richard Brooks • Based on a Story by Allen Rivkin and Laura Kerr • Directed by Richard Brooks • Produced by Pandro S. Berman



# FEB. 2-“I LOVE MELVIN” (Technicolor)

Everybody loves those big M-G-M Technicolor musicals and it's great news for box-offices that the gayest tune-film of them all comes to greet America at Springtime. Donald O'Connor and Debbie Reynolds fulfill the rich promise of their "Singin' in the Rain" popularity in a wonderful story of how an amateur photographer gets his girl's picture on the cover of Look Magazine. (*We've made a big publicity tie-up for you, too.*) You'll love "I LOVE MELVIN."

|              |                            |                         |     |           |                |                          |                           |     |           |
|--------------|----------------------------|-------------------------|-----|-----------|----------------|--------------------------|---------------------------|-----|-----------|
| ALBANY       | 20th-Fox Screen Room       | 1052 Broadway           | 2/2 | 2 P.M.    | MEMPHIS        | 20th-Fox Screen Room     | 151 Vance Avenue          | 2/2 | 12 Noon   |
| ATLANTA      | 20th-Fox Screen Room       | 197 Walton St., N. W.   | 2/2 | 2 P.M.    | MILWAUKEE      | Warner Screen Room       | 212 W. Wisconsin Ave.     | 2/2 | 1:30 P.M. |
| BOSTON       | M-G-M Screen Room          | 46 Church Street        | 2/2 | 2 P.M.    | MINNEAPOLIS    | 20th-Fox Screen Room     | 1015 Currie Avenue        | 2/2 | 8 P.M.    |
| BUFFALO      | 20th-Fox Screen Room       | 290 Franklin Street     | 2/2 | 2 P.M.    | NEW HAVEN      | 20th-Fox Screen Room     | 40 Whiting Street         | 2/2 | 2 P.M.    |
| CHARLOTTE    | 20th-Fox Screen Room       | 308 S. Church Street    | 2/2 | 1:30 P.M. | NEW ORLEANS    | 20th-Fox Screen Room     | 200 S. Liberty St.        | 2/2 | 1:30 P.M. |
| CHICAGO      | Warner Screen Room         | 130 S. Sixth Avenue     | 2/2 | 1:30 P.M. | NEW YORK N. J. | M-G-M Screen Room        | 639 Ninth Avenue          | 2/2 | 2:30 P.M. |
| CINCINNATI   | RKO Palace Bldg. Sc. Rm.   | 16 S. Sixth Street      | 2/2 | 8 P.M.    | OKLAHOMA CITY  | 20th-Fox Screen Room     | 10 North Lee Street       | 2/2 | 1 P.M.    |
| CLEVELAND    | 20th-Fox Screen Room       | 2219 Payne Avenue       | 2/2 | 1 P.M.    | OMAHA          | 20th-Fox Screen Room     | 1500 Davenport St.        | 2/2 | 1 P.M.    |
| DALLAS       | 20th-Fox Screen Room       | 1803 Wood Street        | 2/2 | 2:30 P.M. | PHILADELPHIA   | M-G-M Screen Room        | 1233 Summer Street        | 2/2 | 2 P.M.    |
| DENVER       | Paramount Screen Room      | 2100 Stout Street       | 2/2 | 2 P.M.    | PITTSBURGH     | M-G-M Screen Room        | 1622 Blvd. des Allies     | 2/2 | 2 P.M.    |
| DES MOINES   | 20th-Fox Screen Room       | 1300 High Street        | 2/2 | 1 P.M.    | PORTLAND       | B. F. Shearer Screen Rm. | 1947 N. W. Kearney St.    | 2/2 | 2 P.M.    |
| DETROIT      | Max Blumenthal's Sc. Rm.   | 2311 Cass Avenue        | 2/2 | 1:30 P.M. | ST. LOUIS      | S'Renco Art Theatre      | 3143 Olive Street         | 2/2 | 2 P.M.    |
| INDIANAPOLIS | 20th-Fox Screen Room       | 236 No. Illinois St.    | 2/2 | 1 P.M.    | SALT LAKE CITY | 20th-Fox Screen Room     | 216 E. First St., So.     | 2/2 | 1 P.M.    |
| JACKSONVILLE | Florida State Screen Room  | 128 East Forsyth Street | 2/2 | 2 P.M.    | SAN FRANCISCO  | 20th-Fox Screen Room     | 245 Hyde Street           | 2/2 | 1:30 P.M. |
| KANSAS CITY  | 20th-Fox Screen Room       | 1720 Wyandotte St.      | 2/2 | 1:30 P.M. | SEATTLE        | Jewel Box Preview Thea.  | 2318 Second Avenue        | 2/2 | 1 P.M.    |
| LOS ANGELES  | United Artists' Screen Rm. | 185 S. Westmoreland     | 2/2 | 2 P.M.    | WASHINGTON     | RKO Screen Room          | 932 N. Jersey Ave., N. W. | 2/2 | 2 P.M.    |

M-G-M presents "I LOVE MELVIN" starring Donald O'Connor • Debbie Reynolds • with Una Merkel • Richard Anderson • Allyn Joslyn • Color by Technicolor • Screen Play by George Wells • Additional Dialogue by Ruth Brooks Flippen • Story by Laslo Vadnay  
Directed by Don Weis • Produced by George Wells

Directed by Don Weis • Produced by George Wells

(A date to remember, Brotherhood Week's Silver Anniversary Feb. 15-22)

**"Smash Hit! This picture has four of the  
in life. It has warmth. It has laughter.  
faith. Plus Danny Thomas. And what a  
personality is! He is an actor, bless him  
Peggy Lee is a distinctive doll--her p  
grows on you! 'The Jazz Singer' is a fi  
to start off a Joyous New Year!"**

RUTH WATERBURY  
in the  
Los Angeles  
Examiner.

After the tremendous World  
Premiere at Fox Beverly, L. A.  
—all-time record at Paramount  
and Beach, Miami! And the  
most spectacular of all Broad-  
way openings now sends it off  
at the Paramount, New York!

e greatest things there are

It has song. And it has

plus this fantastic

, and a great one.

ersonality

ne way

WITH  
SINCERE  
APPRECIATION  
TO ALL  
CONTRIBUTORS  
SO MAGNIFICENTLY  
TO ITS MAKING  
WARNER BROS.  
NOW  
PRESENT

THE  
JAZZ  
SINGER

COLOR BY  
**TECHNICOLOR**

STARRING  
**DANNY THOMAS**  
**PEGGY LEE**

WITH  
MILDRED DUNNOCK EDUARD FRANZ

TOM TULLY ALEX GERRY ALVIN JOSLYN HAROLD GORDON

SCREEN PLAY BY  
FRANK DAVIS & LEONARD STERN AND LEWIS MELTZER

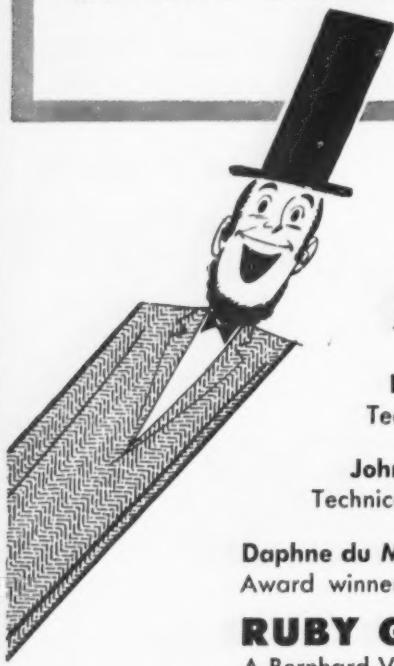
BASED ON THE PLAY BY  
SAMSON RAPHAELSON LOUIS F. EDELMAN

MUSICAL NUMBERS STAGED AND DIRECTED BY LE ROY PRINZ  
MUSICAL DIRECTION BY RAY HEINDORF

DIRECTED BY  
**MICHAEL CURTIZ**



# MAKE EVERY DAY A HOLIDAY IN FEBRUARY!



*“... and here is entertainment of  
the people and FOR THE PEOPLE”:*

Ernest Hemingway's **THE SNOWS OF KILIMANJARO**,  
Technicolor, starring Gregory Peck, Susan Hayward and Ava Gardner.

John Philip Sousa's **STARS AND STRIPES FOREVER**,  
Technicolor, starring Clifton Webb, Debra Paget, Robert Wagner and Ruth Hussey.

Daphne du Maurier's **MY COUSIN RACHEL**, starring two-time Academy  
Award winner Olivia de Havilland with the exciting new star, Richard Burton.

**RUBY GENTRY**, starring Jennifer Jones, Charlton Heston and Karl Malden.  
A Bernhard-Vidor Production. Released by 20th Century Fox.

**“— and these VALENTINES!”**

**NIAGARA**, Technicolor, starring Marilyn Monroe,  
Joseph Cotten and Jean Peters.

**BETTE DAVIS** in **THE STAR** co-starring  
Sterling Hayden. A Bert E. Friedlob Production. Released by  
20th Century-Fox.

Irving Stone's **THE PRESIDENT'S LADY**,  
starring Susan Hayward and Charlton Heston.

**TONIGHT WE SING**, Technicolor,  
starring Ezio Pinza, Roberta Peters, Tamara Toumanova, Anne Bancroft,  
Isaac Stern, Byron Palmer, David Wayne and the voice of Jan Peerce.  
Soon . . . World Premiere, Radio City Music Hall.



**“— I cannot tell a lie! These attractions  
are packed with dynamite and will make  
EVERY DAY A HOLIDAY IN FEBRUARY!”**

**THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!**

(BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22 1953)

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 190, No. 3



MARTIN QUIGLEY, JR., Editor

January 17, 1953

## First Things First

**E**XHIBITOR organizations in the United States and in Britain appear to be running the risk of hurting the campaigns to eliminate or reduce admission taxes by injecting trade practice issues in arguments submitted to members of Congress and the House of Commons.

Abuses affecting trade relations within the industry on either side of the Atlantic—or anywhere else in the world—should be adjusted promptly on an equitable basis. Such settlements should be made without the intervention of the Government bodies, if this can be done. The record of the past shows that Government intervention often leads, perhaps inevitably, to interference and control.

It would seem that both Allied States Association in the U. S. and the Cinematograph Exhibitors Association in Britain have made tactical errors which, if uncorrected, might lead to confusion in the minds of the legislators with respect to the impact of admission taxes on theatre operators. The Allied board at its mid-winter meeting this week in New Orleans decided to implement the organization's policy of taking trade practice complaints to Congress. It is to be hoped that such pressures will not be allowed to interfere with the tax campaign. The Congressmen and Senators who sit on the various committees are the legislators who vote on the tax legislation. If Congress is allowed to believe that the need for action has shifted from the tax campaign to trade practices, they may be less enthusiastic about vigorously supporting the repeal drive.

In Britain an excellent study of the relationship of admission taxes to industry financial health asserted that rental terms as well as high taxes were too heavy a burden on exhibition. The CEA Report on the Guide to Entertainment Tax Policy prepared by Messrs. Stoy Hayward included the following: ". . . it may well be that further consideration should be given to bringing about changes in the accepted percentage of film hire, the implementation of which policy is primarily a subject for negotiation between the individual exhibitors and the individual distributors." Members of the House of Commons may use this as an excuse to defer tax relief. Legislators naturally are somewhat inclined to follow the path of least resistance. If the problems can be thrust back on the industry instead of lightening the tax load, legislators will be tempted to advocate such a course.

Independent of any consideration of film rental, current admission levies in the United States and Britain (and in many other countries) place an unfair burden on the whole motion picture industry. Unity in seeking that relief may be jeopardized by including trade practice

questions in the presentation of the cases to the legislators. While trade practices have always been subjects of controversy, without tax relief they might become in many instances, purely academic questions.

## Accent on Quality

**O**F all the factors contributing to the growing optimism in the industry none is more important than the quality of current and forthcoming Hollywood product. During the period from 1947 to 1952 expressions of pessimism were rampant. Now a spirit of cautious optimism which developed recently within the business has spread to newspapers, magazines, financial circles and—best of all—to the public.

In a fortuitous coincidence four pictures reviewed in the *Product Digest* section of this issue of the *Herald* are rated "Excellent." Not in years has that number of potential box office hits been reviewed in one issue. The films rated "Excellent" this week are "Peter Pan," Disney-RKO; "Taxi," 20th Century-Fox; "The Naked Spur," MGM; and "Star of Texas," Allied Artists. Since the first of September, twenty-six Hollywood pictures have been classified as "Excellent" by *Herald* reviewers, also a record.

Among recent favorable press attentions to the industry was a featured news round-up January 13 in the *Wall Street Journal*. That newspaper reported on "the brightening in the theatre picture." None in the industry would contradict the newspaper's statement that, "The theatre operators generally agree that good pictures still exert a powerful pull on the movie-going public."

It is, of course, true that quality of product alone does not account for "the brightening in the theatre picture." In many major markets patrons have now gotten tired of the entertainment furnished by their television sets—and gotten them paid for! Most of the other "durable" goods purchased on the installment plan in the spending spree at the time of the start of the Korean War are now fully owned. This means the public has more dollars for entertainment.

In Hollywood the lesson has been learned that the public cares little about how cheaply pictures are made, only how well. The day of issuing public statements on studio economies and budget reductions is past. "Quo Vadis" and "The Greatest Show On Earth" were sold to the public as big and expensive attractions. No secret either is being made of the multi-million dollar costs of "Hans Christian Andersen," "Peter Pan" and other releases for 1953. A further indication of the trend is that Mr. Darryl F. Zanuck has announced recently that more than \$20,000,000 of the 1953 budget will go on seven "super specials."

# Letters to the Herald

## Needed Adjustments

TO THE EDITOR:

There is nothing wrong with the motion picture business outside of the lack of customers. They are not coming, even if you give them passes on good pictures.

Why is this?

We can all offer some cause in answer to the question but we have not been able to lick it and we are not going to for a while. The reason why we can't is not in our theatres or product. We have to adjust the cost of operation and make the most of the best. We must work on eliminating, or at least cutting the Federal and city taxes, and on that old nemesis, film rentals, which must be adjusted to keep theatres open. You can't keep them open by giving companies 35 per cent or above for good pictures. Those are the bread and butter pictures. Buy them right and I'll guarantee you'll last longer.—*A. J. MARTIN, Executive Secretary, Akron Theatre Owners' and Managers' Association.*

## Knock 'Em for a Loop

TO THE EDITOR:

This nation is a giant flexing its muscles. I doubt if anyone realizes our capabilities. Even though there is no longer the chance to compile great individual fortunes, we are all lolling in a luxury that has never been approached before in the history of mankind.

Now, with all this tremendous multiplying of the national income, the abundance of wealth, the crescendo more and more of everything and the consequent increase in wealth it is paradoxical that we in this industry have for the past few years viewed with impassioned alarm the future, if any, of this industry. The only new thing to hit us in the past twenty years that could create a national stir has been the drive-in. (It is too early for Cinerama and three-dimensional to have made an impression nationally.)

We've improved technically and greatly improved artistically, but we have got to create something that will knock the people for a loop. Something that is as sensational as sound. Maybe three-dimension will be it. I hope so. Cinerama is not going to reach down into the corners of exhibition like three-dimensional could. Too prohibitive in mass and cost. Artistic improvement is just like adding new and better upholstery to last year's car—it doesn't create any sensation.

The public has to be jarred loose with something as new, as inspiring and sensa-

## "ALL FILM INDUSTRY NEWS"

TO THE EDITOR:

Just a few lines to let you know that I enjoy your magazine tremendously. I have gotten a lot of good ideas from it and it keeps one abreast of all the film industry news. I am comparatively new in the theatre business, but with magazines like yours to read I'm sure that I can continue to get new ideas about picture promotion.—*HAROLD L. THOMPSON, Manager, 41 Highway Drive-In, Macon, Ga.*

tional as jet power, atomic energy, nylon or synthetic chlorophyll. We are dragging our feet in an economy that is straining at its seams in an effort to break out into the greatest one any man has ever dreamed of.

Consequently, I believe our biggest problem basically is not arbitration, film rentals, product, law suits or new faces. I think we better pool some dough and set up a research laboratory to end all laboratories and come up with something in line with present day technological advances and prepare to knock the public into a dither about motion pictures. If it's to be three-dimension, then we'd better roll.

Hit 'em with a smash, not just ease into it. But that would be the job of the scientists and specialists of the laboratory. Who knows what they might come up with? They run into some of the happiest and most miraculous accidents in those places. And they revolutionize industries while doing it. Despite all the palaver, we need a shot in the arm—with a new drug.—*CHARLES JONES, Secretary, Allied Independent Theatre Owners of Iowa-Nebraska.*

## Quality Product First

TO THE EDITOR:

Cinerama, Natural Vision, Tri-Opticon and other extra dimensional processes are great accomplishments. Not only are they evidences of the unending technological developments in the industry, but they are also furnishing a source of substantial revenue at theatre box offices. However, the enthusiasm with which these and other innovations are received should not mislead us away from a fundamental truth.

As always, the most important factor governing the health of our box office in 1953 will be a continuous flow of quality product to the nation's theatres. We must never lose sight of the fact that technological improvements are the means by which entertainment is presented to theatre patrons,

but over the long pull, the subject matter of what appears on the screen will always be the major factor.

As an exhibitor who was facile with his pen wrote three centuries ago, "The play's the thing. . . ." It is fortunate that Hollywood is not losing sight of the fact that the time must come when once again the novelty is lost, as with television, radio and motion picture innovations, and attention is once again directed to *what* is being shown on the screen—and not how it appears.

A look at the list of forthcoming product convinces us that Hollywood will reach a new high in quality for 1953 that will once again put the industry on the ascendancy.—*HARRY BRANDT, President, Independent Theatre Owners Association, New York.*

## Dedication

TO THE EDITOR:

It seems to me the most important thing each and every member of this great industry can do at the dawn of a new year is to completely dedicate himself to the true spirit of show business. Our problems, in this particular period of transition, are many but we must work them out backstage and when the curtain goes up the public will see only the glitter and make-believe they paid for at the box office.—*JACK BOMAR, President, I.T.O. of Arkansas.*

## Necessary Steps

TO THE EDITOR:

There are several steps the industry should take for 1953. The most important item on the agenda today is to repeal the 20 per cent Federal admissions tax. Other necessary steps are: a revision of certain trade practices, particularly to advanced price pictures and pre-releases; building up of new box office names, and fostering of good public relations.—*ROBERT A. WILE, Executive Secretary, Independent Theatre Owners of Ohio.*

# MOTION PICTURE HERALD

January 17, 1953

ALLIED board reaffirms rejection of arbitration proposals Page 13

"DIMENSIONITIS" attacks industry with several devices on way Page 16

JAMES R. GRAINGER named to assume presidency of RKO Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

FABIAN and Rosen cleared by court to take Warner Theatres posts Page 18

THEATRE TV net for nine cities would cost \$5,450,000 says AT&T Page 23

INDUSTRY witnesses are named for FCC theatre TV hearing Page 23

BOX OFFICE CHAMPIONS for the month of December Page 24

GOLDMAN wins suit on tax liability of punitive damages Page 24

ABC-United Paramount deal to be studied by Senate committee Page 24

EUROPE is now best market overseas, Arthur Loew reports Page 26

HARRIS succeeds Griffith as head of important Southwest circuit Page 29

TAX overlap problem to be studied by group of governors Page 29

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 38

## SERVICE DEPARTMENTS

Film Buyers' Rating Page 50

Hollywood Scene Page 30

In the Newsreels Page 36

Managers' Round Table Page 43

People in the News Page 26

Short Product at First Runs Page 49

What the Picture Did for Me Page 48

## IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1865

Short Subjects Page 1687

The Release Chart Page 1687

improvement of theatres changes the customer atmosphere and competes with modernity in other fields.

► A new effort to eliminate overlapping state, local and Federal taxes will be made by the new Eisenhower administration. The new president will name a committee of state governors to work with the Treasury on the problem.

► Exhibitors should insist that distributors make available their best product for showing during the so-called "slack" exhibition periods, in the opinion of Edward L. Hyman, vice-president of United Paramount Theatres. The opinion was expressed in an interview this week with Alfred Russell, financial writer for the *New York World-Telegram & Sun*. Part of the problem, says Mr. Hyman, comes from the exhibitors' reluctance to commit themselves to extended playing time, but most serious, he thinks, is exhibition's "defeatist" attitude that nothing can be done for business during such as the pre-holiday periods. He urges the "department store technique" of 52-week merchandising for film exhibition.

► Washington industryites have thrown themselves into the preparations for the Eisenhower-Nixon inaugural entertainment. A listing of the various committees working on the affair reads like the roster of the Washington Variety tent.

## DISTRIBUTORS WIN TRUST SUIT BY DIRECTED VERDICT

The major distributors and the Interstate circuit of Texas won an anti-trust suit against them in U.S. District Court in Dallas Wednesday. As they rested their case in the trial of a suit brought by I. B. Adelman, owner of the Delman theatre, an 1,145-seat house in Dallas, Judge William Howley Atwell directed the jury to return a verdict in favor of the defendants.

Mr. Adelman filed suit in November, 1947, in Wilmington, Del., charging that

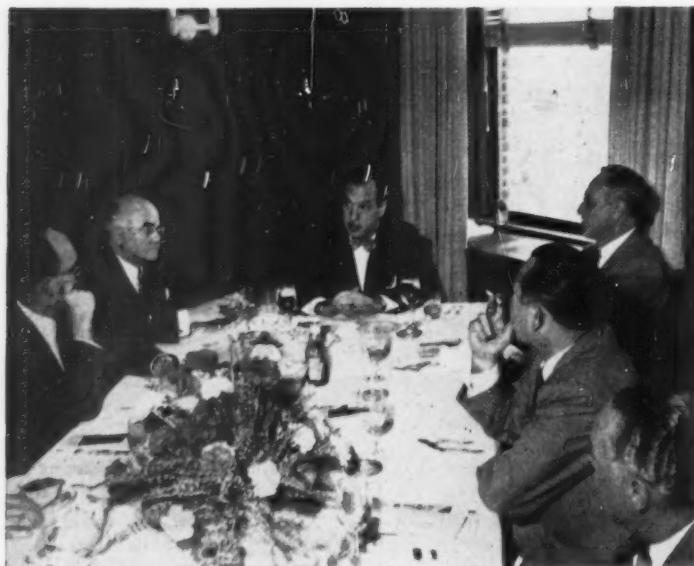
the distributors and Interstate had conspired to deprive him of first run product. The case was subsequently transferred to Dallas.

In directing the jury Wednesday Judge Atwell said that under the law the companies had the right to select their own customers and the evidence in the trial showed they had done only that.

Mr. Adelman has a second suit pending against the defendants involving his Delman theatre in Houston.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York". Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager, Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRANite 2145; Chicago, 120 So. LaSalle St.; Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fane.

# This week in pictures



by the Herald

THE MARCH OF DIMES was the subject at the left, as Leonard Goldenson, co-chairman along with Spyros Skouras of the Motion Picture Committee for Infantile Paralysis, called to his New York office representatives of exhibition and distribution. With Mr. Goldenson, center, are Richard Yates, Republic; John O'Connor, Universal; A. Montague, Columbia; Bernard Goodman, Warners; and Monroe Goodman, Paramount.



by the Herald



A TRAVELING BAG goes to Elmer Hollander, standing, left, above, film buyer for the St. Cloud circuit. Mr. Hollander travels from New York to Florida next week, to join Florida State Theatres. With him above are Irving Wormser; David Levy, who kept order at the New York luncheon; Maury Miller, and Lou Wolf.

THE ROYAL SPLENDOR at the left is from Columbia's biggest ever, "Salome", the new Rita Hayworth epic, sole topic of the company's sales convention at Chicago this weekend. See page 26.



by the Herald

PAUL WEBSTER, above, is the newly appointed midwestern sales manager for Republic Pictures. His new base of operations will be the New York home office. He had been in Des Moines, as branch manager.



**MAN OF THE YEAR.** That's the designation of Harry M. Warner, president of Warner Brothers, by the Woodland Hills Men's Club, Cal. Mr. Warner lives in the town and helps promote its welfare. His latest project has been the new Legion Hall. The honor to Mr. Warner came at a banquet attended by 300 of his fellow citizens. Above, at the left, he holds his citation, given by Paul MacWilliams, Major Raymond Harvey, and Harry Martin, president of the Club.



**MEETING**, in New York, to discuss RKO Radio's coming 25th Anniversary sales drive, March 6 to June 25, which Charles Boasberg, general sales manager (seated) will lead. With him are Michael G. Poller, Milton Platt, Walter Branson, Frank Mooney, A. A. Schubart, Nat Levy, and Harry Gittleson. For other news of RKO, see page 17.



**H. B. ALLINSMITH**, left, has been elected director and vice-president of Westrex, effective March 1. He had been Western Electric London manager. **R. E. Warn**, right, manager of Westrex's Hollywood division, also has been elected vice-president.



by the Herald

**PETER PAN** is having a hard time above, but will end as the victor. The new Walt Disney creation is reviewed this week in the Product Digest Section. "Peter Pan" is an RKO Radio release.

**VLADIMIR LISSIM**, left, well known foreign distribution executive, has been appointed vice-president of Sol Lesser International, handling Lesser pictures outside this country. Mr. Lissim last week was awarded the Knight's Cross of the French Legion of Honour, for services to the motion picture industry.



A FAMOUS PLAYER from the history of the industry, as seen during the Zukor dinner through screening of old-time film, steps to the side of the pioneer. Above, Mary Pickford poses, for an effective, sentimental, and historic moment.

## TRADE HONORS ZUKOR IN STUDIO CEREMONY

THE GRAND OLD MAN of the industry, Adolph Zukor, last week began receiving climactic accolades of a friendly industry he has served 50 years. It began, on the coast, with his 80th birthday dinner.

A PARAMOUNT LUNCHEON disclosed his bust, for 25 years at the New York Paramount, unveiled again at a permanent home in the studio. At right, Y. Frank Freeman, Mr. Zukor, and president Barney Balaban.



PIONEERS ALL, at the right. These men, at the Zukor birthday dinner, wrote with their deeds the industry's history, and their names are a roll-call: Samuel Goldwyn, Cecil B. De Mille, E. V. Richards, Mr. Zukor and Jesse Lasky.



SOME OF THE DINNER SCENES. Above, Harry M. Warner, president of Warner Brothers, is greeted by Barney Balaban, president of Paramount.



JESSE LASKY, right, above, an early associate, presents Mr. Zukor the plaque (his portrait in bronze). This was one of the dinner highlights for "Mr. Motion Picture."



ANOTHER PRESENTATION was that of another plaque, from the Hollywood American Federation of Labor Film Council. Council president Roy Brewer is at right.

# ALLIED BOARD REJECTS ARBITRATION FINALLY

## Affirms Convention Action On Distributor Draft; All Officers Are Re-elected

**NEW ORLEANS:** Allied doesn't want the kind of an arbitration system the remainder of the industry has been considering because present proposals offer no relief from practices of which exhibitors are complaining. Furthermore, it will keep its representatives removed from further discussions on the subject, and intends now to police the industry. Its members will report alleged decree violations by distributors and will send such evidence to courts and lawyers and Government agents.

This is the net result of the National Allied States Association board meeting, in New Orleans, on the most important industry problem of late, a method of adjudication of disputes which have cost the industry so much.

### Rejects New Overtures On Arbitration Talks

The board rejected the distributors' draft of an arbitration system, even after a letter on the subject from Eric A. Johnston, president of the Motion Picture Association of America. The board acted after a report by the president whom they re-elected, Wilbur Snaper, leader of the New Jersey Allied unit. It acted, also upon the annual report by its general counsel, Abram F. Myers. The board's statement was somewhat in the fashion of Mr. Myers' lengthy and devastating analyses of proposals submitted in the past to insurgent exhibitors. Said the statement, in part:

"During the negotiations . . . the participating distributors not only continued to exact higher film rentals on all classes of product, but designated for social treatment as roadshows of pre-releases more pictures than had been marketed by that method in the five preceding years."

### "Amazed" at Continuation Of Roadshow Practice

The board was "amazed" that at this "critical" juncture, such a practice should be continued, and charged it is a violation of two of the injunctions entered against eight of the majors in the anti-trust Government victory. It added that the practice has "the effect of superimposing upon the regular clearance to which subsequent run theatres are subjected, an additional and much longer clearance in favor of the prior-run theatres which play the pictures first as a road show and then on regular release—and has the further effect of creating clearances over theatres and towns which have not been subjected to any clearance. This is not designed reasonably to protect the licensed theatre on the run granted, but is designed

### COLE SAYS THEATRE HAS LOST GLAMOR

**NEW ORLEANS:** "Motion pictures definitely must sell excitement, emotion and adventure; and how can that be done unless the setting, the theatre itself, is glamorous?" This question was posed by Col. H. A. Cole to members of the board of Allied States Association meeting Tuesday at the Jung Hotel here. Co-chairman of the COMPO tax repeal campaign committee, he described the 20 per cent Federal admission tax as responsible for the decline in the theatre man's capital which in turn has prevented the growth and multiplication of new, glamorous theatres. "We have lost our glamor," said Col. Cole, "because we have not had the capital to maintain ourselves in competition with others who have stolen our thunder."

solely to increase the distributors' revenue—a yardstick the courts have said they may not use."

This kind of dating means the exhibitor has to increase his admissions as designated by the distributor, the board continued, saying this is fixing of prices.

Allied has no choice but to reaffirm its previous decision, at Chicago, to reject the arbitration plan and withdraw its agents, the board commented, and said it now has adopted as its own the so-called Vlachos resolution, of the Chicago meeting, which asked Allied to make vigorous investigation and report on breakage of the law.

The letter from Mr. Johnston urged continuation of the arbitration talks, suggested another meeting and said that the distributors were still in favor of an arbitration system but opposed to the inclusion of film rentals.

In its authorized statement, the board also "noted with deep resentment the action of Republic Pictures Corporation in making available to WCBS-TV for free exhibition on television in opposition to the theatres, 104 of its feature films released between 1937 and 1948."

In addition to the reelection of Mr. Snaper, Mr. Myers was reelected chairman and general counsel; Ben Marcus, treasurer; Kane, recording secretary.

The two-day board meeting was called to order Monday by Mr. Snaper with Abe Berenson, president of Gulf States Allied, giving the welcoming address. Jack Kirsch, president of Illinois Allied, reported on the 1952 convention with succeeding discussion

centering primarily on trade practices and film rentals. It was Mr. Myers' report, recommending rejection of the arbitration proposals and vigorous attack upon selling policies, which occupied center stage.

Key comments in the Myers report were these:

**There's "good reason to expect" repeal of the 20 per cent Federal admission tax at the current session of Congress.**

The industry must abandon the idea that there's nothing wrong with the business that good pictures won't solve.

There is no indication that distribution leaders are willing to arbitrate film rentals, and Allied continues to insist on the inclusion of this matter in any arbitration plan.

Incentive selling might be based on a plan which would determine a "let live" film rental for normal grosses and would decrease the distributor's share as the gross increases.

The board should reaffirm the convention resolution to petition the new Attorney General to drop the 16mm case.

Unless the distributors reform promptly, "there will be no future for the Council of Motion Picture Organizations."

Mr. Myers said the industry must devote the coming year to ascertaining the causes of box office decline and staging an all-industry campaign to put that information to use to overcome the decline. The past year, he stated, has disproved two explanations of the box office drop—that people don't have the money, and that good pictures will bring them in. The people had money to spend on what they wanted, he declared, and business in the fall was bad, despite good pictures.

### Asks Trade Cooperation On Institutional Ads

The industry must decentralize its advertising and cooperate in carefully designed institutional advertising, the report stated.

But above everything, Mr. Myers said, there must be a "big shakeup in distribution with radical reforms in pricing policies and practices." He repeated arguments he's made many times before against the present system where the distributor's percentage increases as the gross rises, "thereby destroying all incentive on the part of the exhibitor to exploit the picture and promote attendance."

Distribution has always regarded the theatre owner as a mere agent, wholly dependent on the distributor and entitled to only the narrowest possible margin, Mr. Myers claimed. He said such "archaic attitudes and oppressive methods" must be indicated as a chief cause of the low state of the industry.

In order for the industry to recover, the  
(Continued on page 16, column 3)



# and this is FAME

Shown here, in about half size, are examples of reports to the public by leading newspapers and multi-million circulation magazines of the nation during the past few days.

It would take all the pages of many issues of the *Herald* to reproduce in full size the clippings from all the hundreds of newspapers and magazines of the world which base reports and various kinds of articles on FAME's data during the course of a year.

Each year, the effective circulation coverage to the public of the findings of FAME become greater

—a service of incalculable value to the entire industry. And this year, when the forthcoming 21st annual issue of FAME reaches a record number of key people and public "opinion-makers", a new feature in FAME will play an important part in stimulating a trade AND public "upbeat" attitude toward the motion picture industry.

Quigley Publishing Company is gratified by the industry's pride in its de luxe annual publication. The coming edition of **FAME** will reach a new peak of constructive service—in the interests of all concerned.



# INDUSTRY GETS 'DIMENSIONITIS'

## *Skouras Announces Plan for "Anamorphosis," as Others Dip Into Field*

There was increasing evidence this week that the motion picture industry is headed toward an era of three-dimensional and three-dimensional effect films.

In New York Monday, Spyros Skouras, president of 20th Century-Fox announced the company plans to release a three-dimensional film this year, utilizing its own process, in addition to developing "Anamorphosis," the large-screen French process which offers a three-dimensional effect.

### **Paramount, Lesser at Work**

In Hollywood, Adolph Zukor, chairman of the board of Paramount Pictures, disclosed for the first time that his company is working on a three-dimensional process which will not require the viewer to wear glasses of any kind.

Also in Hollywood this week Sol Lesser announced the formation of **Stereocinema Corp.**, to produce and distribute three-dimensional pictures and also to lease equipment to other production companies. Mr. Lesser said the organization will furnish 12 three-dimensional programs per year, each consisting of a feature and shorts, to approximately 600 theatres throughout the world under a franchise agreement.

Taking cognizance of the ever-increasing number of "Bwana Devil" engagements, National Theatre Supply last week in Cleveland held a special two-day central district sales conference designed to further instruct salesmen and branch managers in modifying existing theatre equipment for three-dimensional exhibition.

In his statements to the trade press in New York, Mr. Skouras said that "The Robe," slated for production this year, may be the first picture to be made in the "Anamorphosis" process. Tests with the process now are under way at the studio's laboratories on the coast, it was learned, and the process will be discussed further when Darryl F. Zanuck, vice-president in charge of the studio, arrives in New York for conferences with Mr. Skouras about January 20.

### **Uses Extra Large Screen**

The process, according to a company spokesman, features a screen two or three times the size of the ordinary screen, requires only one projector, and utilizes regular 35mm film. The only change necessary, it was explained, is the attachment of a special lens to the regular projector. The process also features stereophonic sound. Without disclosing the terms, the spokesman said that 20th-Fox had contracted with the

inventors for the rights to develop this process.

The company has not yet selected the title for its three-dimensional film but fully expects to release the picture this year. The 20th-Fox three-dimensional process, it was explained, requires the use of special glasses by the audience.

The Paramount process, it was learned from a source other than Mr. Zukor, does not require the use of glasses. It is believed the system may be ready for limited commercial use before the end of the year.

### **See Increasing Demand**

The NTS conference was called by John W. Service, vice-president and Central district manager, who indicated that because of the increase in the number of engagements of Natural Vision's "Bwana Devil," NTS had decided that all sales people will be required to survey and handle orders to keep up with the demand. Most three-dimensional showings thus far have been accomplished through the equipment facilities of NTS. The company anticipates a healthy increase in business as a result of relaxed building controls and improved box office conditions.

In connection with "Bwana Devil," it was reported in New York at mid-week that United Artists was negotiating with Natural Vision for the purchase of the film outright. Details of the completed deal were expected to be made public by the end of the week. Arch Oboler, producer of the film, was in New York for conferences on the transaction in which the Chemical Bank and Trust Company was said to be interested from a financing angle.

### **Has Projector Synchronizing Device for 3rd Dimension**

A purely mechanical device for interlocking the two mechanisms in the projection of third-dimension pictures has been marketed by Projection Products, 640 Cauldwell Avenue, New York City. Called the "Dacor Synchronizer" after one of its developers, David Corbett—the other being Walter Wall—the device connects the two projectors through their motors by means of a flexible cable, rather than by the costlier method employing Selsyn motors.

At each end of the cable, which revolves in a flexible housing with a permanent oil bath, is a small housing containing a train of two gears connected to the shaft of the corresponding projector motor merely by an Allen screw attachment. Cable flexibility allows for absorption of differences in starting inertia, but since it can give in only one direction, it immediately unifies the two projector motors at constant speed, it was explained.

## **ALLIED BOARD**

*(Continued from page 13)*

board was told, distributors must give exhibitors an incentive. He then suggested his formula based on normal grosses for a test period for different classes of pictures or different types of operation, with the distributor's share falling as the gross rose beyond the normal.

"Nothing could give the business a bigger lift than the development of an equitable formula for pricing films," Mr. Myers stated.

### **Sees Possibility Film Cases May Be Reviewed**

He said that when the Justice Department is reorganized under a new Attorney General, "it may be that the cases against the film companies will be reviewed and action taken toward making them effective." But just to play safe, he added, it might be a good idea for the board to specifically authorize Allied officers to take their complaints to the House or Senate Small Business Committees.

"In order to succeed in our campaign for reforms which will pave the way for an all-industry recovery program, we must convince all concerned that our campaign is going to be prosecuted until our ends are achieved," the report said.

Mr. Myers praised the progress of the tax repeal campaign but warned against the possibility that the distributors might try to "appropriate to themselves" all the benefits of a tax cut.

Allied renewed its COMPO membership only until the next convention board meeting, Mr. Myers recalled. A decision on renewing it then, he said, "will undoubtedly hinge upon whether the tax campaign is successful and whether in the meantime the distributors have sufficiently modified their selling policies.

### **Caravan Committee Asks Speedy Interchange**

The Caravan Committee reported on the condition and prospects for the Caravan, emphasizing the need for speedy interchange of trade information among units.

The Gulf Allied convention officially got under way Tuesday afternoon at a film clinic for exhibitors only. The evening was highlighted by a supper party at the Palms Restaurant, compliments of the Ballantyne Company. Wednesday was occupied in general business session, climaxed with the election of officers for the coming year.

Reelected were Abe Berenson, president and national director; F. G. Prat, Jr., vice-president, and Harold Bailey, secretary. Teddy Solomon of McComb, Mississippi, was elected treasurer. L. C. Montgomery was reelected chairman of board and alternate national director. Newly elected members of board of directors are J. V. O'Quinn of Kalpin, Louisiana; W. M. Butterfield, Pascagoula, Mississippi, and Frank DeGraaw, Abbeville, Louisiana. Speakers at the general meeting included Henderson Richey, Max Youngstein, and Burton Robins of National Screen Service.

## CEA Moves To Get New Tax Relief

by PETER BURNUP

LONDON: The Cinematograph Exhibitors Association has taken another step forward in its campaign for entertainment tax remission.

It has prepared an analysis of the Treasury's estimates of the likely turn of business at the box office following the introduction of the Eady Plan and the outcome thereof. The analysis shows that the Treasury forecasters were hopelessly at fault. There is, indeed, a short-fall of no less than £3,844,000 on the Government's figures for net takings after two years' operation of the plan.

When Chancellor of the Exchequer R. A. Butler receives the CEA delegation they will tell him that they accepted the Eady Plan on the strength of the Government estimates and that, instead of being collectors of the Eady levy from the customers, they virtually now find themselves paying the money out of their own pockets.

They will present to Mr. Butler a new tax scale which would redress the short-fall by the amount of £3,707,000 in a full year.

The proposed scale would benefit, to the extent of two-thirds of the total proposed remission, the tax on theatre seats of 1s.6d. or under. These are the prices of admission in use at smaller theatres whose need for relief, it is claimed, is greatest.

### Egypt Proposes Plan for National Film Center

WASHINGTON: Legislation has been proposed in Egypt to create a National Film Center to study and prepare measures to help the domestic film industry, the Commerce Department reports. Film chief Nathan D. Golden said the Center would control the financing and receipts of films, would grant loans and subsidies to producers, and would develop the documentary film industry. So far, neither the government nor the local industry has taken any formal action on the bill.

### "Genghis Khan" to U. A.

"Genghis Khan," film spectacle of the adventurous life of the 12th Century Mongol Emperor, has been acquired for release by United Artists, it is announced by Arthur B. Krim, president. Filmed in the Philippines, "Genghis Khan" was produced and directed by Manuel Conde, who stars in the title role.

### "The Tinderbox" to States Rights

"The Tinderbox," a full length animated cartoon on a Hans Christian Andersen fable, is on the states rights market. It is owned by Cavalcade Pictures, Inc., of Hollywood, of which Harvey Pergament is president.

## J.R. GRAINGER TO BE PRESIDENT OF RKO

James R. Grainger, executive vice-president and general sales manager of Republic Pictures for the past 15 years, will assume the presidency of RKO in about four weeks, it was unofficially but authoritatively reported in Hollywood Wednesday. An official announcement was expected from RKO before the end of the week.

The appointment came after weeks of deliberation by Howard Hughes, who resumed active management of the company after the Stolkin Chicago syndicate, to which he had sold his controlling stock interest, was unable to complete a board of directors and executive personnel group.

Mr. Grainger currently is under a five-year contract with Republic, which has three years to run, but Herbert J. Yates is reported to have consented to the move and it is understood that Mr. Grainger will spend the next four weeks arranging his affairs with Republic.

The Stolkin group is believed to be still interested in re-selling the stock they bought from Mr. Hughes and, according to the Hollywood report, include a stipulation that he retain the post regardless of any change.

A veteran of motion picture distribution, Mr. Grainger entered the industry in its early days as the American agent for the Italian film "Cabiria." He later became western division sales manager for Edison Talking Pictures and then general manager of the Thomas Ince Pictures Corp.

He organized and became general manager of Marshall Neilan Productions, represented Charles Chaplin in the distribution of "The Kid," and represented William Randolph Hearst in the distribution of Hearst



JAMES R. GRAINGER

productions through Famous Players Lasky. In 1924 he became general sales manager of Fox Film Corporation and was elected vice-president in charge of distribution for that company in 1930. He joined Universal Pictures as vice-president and general sales manager in 1933 and five years later he went to Republic where he has been in charge of sales all through that company's rise to major status in the industry.

Mr. Grainger's son, J. Edmund Grainger, as president and general manager of Edmund Grainger Productions releasing through RKO, is presently the most active producer on the RKO lot.

### National Sales Drive Planned by RKO Radio

RKO Radio Pictures will launch a sales drive March 6, which will continue to June 25, it has been announced by Charles Boasberg, general sales manager. As "RKO's 25th Anniversary Drive," it will be aimed at booking RKO product, including shorts, in every theatre in every territory during each of its 16 weeks duration. Division meetings also will be held in mid-February. Cash prizes will be awarded to members of winning branches. Among the top films to be included in the drive period are: "Montana Belle;" Huntington Hartford's "Face to Face;" "The Bachelor and the Bobby Soxer" and "Bachelor Mother," both re-releases; "Blackbeard the Pirate," Technicolor; Samuel Goldwyn's "Hans Christian Andersen," Technicolor; Gabriel Pascal's "Androcles and the Lion;" Independent Artists' "Never Wave at a Wac;" Mort Briskin's "No Time for Flowers;" Walt Disney's "Peter Pan," Technicolor; Fil-

maker's "The Hitch-Hiker," "The Sea Around Us," Technicolor; "Port Sinister" and David E. Rose's latest production, "Sea Devils."

### New York Theatre Seeks Damages of \$7,500,000

Damages totaling \$7,050,000 are sought in an anti-trust suit filed in New York Federal District Court Wednesday by the Tribune Theatre Corporation, operating the Tribune theatre in lower Manhattan against Warner Brothers, 20th Century-Fox, Universal and the Skouras Theatres Corporation. The plaintiff charges conspiracy among the defendants in forcing unreasonable clearance against the Tribune in favor of Skouras' Academy of Music although, it is charged, the theatres are not in competition with each other.

Two suits are involved in the case, one for \$1,050,000 against all four of the defendants and another for \$6,000,000 against the three film companies.

# Terry Ramsaye Says

## Court Clears Fabian to Get Warner Post

**A**BOUT THE TOOLS—At no time since the fumbling dawn years has the motion picture been so concerned about its tools as now. Through most of the first half-century the motion picture was in the hands of exploiters who were busy with their merchandising and accepted only such technological development as was thrust upon them, nearly always from external sources—as for instance in such matters as color and sound. Now important corporations, jarred into consciousness by television, are taking aggressive interest in the instrumentation of the art, engaging in research and experiment.

Currently we have before us such manifestations as Cinerama, Tri-Opticon and Natural Vision, all declared, and with more around the corner. Just ahead are Tele-meter, for the home, Eidophor for the theatre.

Possibility of revolutionary impact over perhaps longer term is looming in those efforts under the auspices of Bing Crosby Enterprises, Inc., in magnetic tape recording of television images. That it seems, by competent report from Hollywood, has arrived at demonstration of a clear picture at least as good, in its yet developmental state, as early Kinescopes. Ultimate impact on motion picture photography, making toward an all-electronic system without intervention of photo-chemistry, could make obsolete much of the vast complex of motion picture laboratory technology. That would be rather a while yet.

The encouraging aspect of all this is that the motion picture industry has come to a phase in which it is inclined to tend to more of its business.

is made futile on ice slick highways criss-crossed with fallen trees for miles.

Rescue comes slowly with repairmen called in from hundreds of miles in the interior. Even they are bedded and fed at hospitals, with standby electric generators.

One is incomunicado, marooned by the failure of a ridiculously slender bit of copper and some rain water. Of course a full powerhouse strike could do as much.

There is the makings of quite a script to be had. The title would be "Margin of Safety." Civilization seems to be always outrunning its social security.

**SOCIAL NOTE**—Reporting on an Eric Johnston speech in Spokane, *Motion Picture Daily* had a dispatch saying he "predicted a 'marriage' between television and motion pictures in the near future." It is to be observed that it better be soon or the occasion will be embarrassed by the presence of some rather vociferous and troublesome off-spring. The FCC and the Department of Justice have been working on a shotgun wedding for quite a while.

**THE THRIFTY ONES**—Up in Scotland at a CEA meeting that matter of trade shows and exhibitor apathy, touched on here domestically a spell back, came up. The discussion included the observation of James Wallace, "a good many of these trade shows are run for the benefit of the unemployed public. Somebody in the industry also seems to be paying off the butcher and the baker with trade show cards (passes)."

**A GAUDY, BAUDY AND BRUTAL** coloration is conspicuously seeping into certain orders of advertising, especially manifest in motion picture display book jackets and the covers of paper-bound reprints. The beginnings of protest appear. We shall have the familiar cycle, headlong into trouble, defensive denials, promise of reform, compromise, a truce, quiet for a spell and the backsliding process again.

**JUSTICE A GAMBLE**—We are indebted to that poignant pundit Dorothy Kilgallen for the information that New York bookies are laying odds on the verdict in the prosecution of Mickey Jelke on charges of traffic in Eve's flesh. That approaches the nature of mathematical contempt of court.

The way was cleared by the New York Statutory Court January 9 to allow S. H. Fabian, president, and Samuel Rosen, vice-president of Fabian Enterprises, Inc., respectively, to become officers and directors of the new Warner Brothers theatre company, to be formed February 28.

At the same time, Warners disclosed in its annual statement to stockholders that a number of changes have been incorporated in its reorganization plan, many of which stem from the recent agreement between Warners and Fabian under which Harry M., Albert and Jack L. Warner will sell their controlling stock interest in the new Warner theatre company to Mr. Fabian.

Under the changes, the company's entire term bank loan of \$4,773,000 will be allocated to the new picture company, instead of three-fourths of it, as proposed under the original reorganization plan, adopted to effect the divorcement of the company into production-distribution and exhibition entities as required by the consent decree.

The three-judge New York Statutory court approved the order allowing Mr. Fabian and Mr. Rosen to become officers and directors of the new theatre company following an agreement with the Department of Justice, which requires the divestiture of three additional theatres in cities where Warner and Fabian theatres together might dominate the market. The cities affected are Johnstown, Pa., Troy and Albany, N. Y.

The approval of the court was made contingent upon the consummation of the Warner-Fabian sale and the assent of the stockholders, whose annual meeting has been scheduled for February 17 in Wilmington, Delaware.

### Allied Artists Sets Three For February Release

Three films will be put into national release in February by Allied Artists, according to an announcement by M. R. Goldstein, vice-president and general sales manager. They include "Kansas Pacific," a Walter Wanger production in color starring Sterling Hayden and Eve Miller, which is set for February 22; "Tangier Incident," a Lindsley Parsons' production starring George Brent and Mari Aldon, for February 1, and "The Homesteaders," a Wild Bill Elliott feature in sepia tone, produced by Vincent M. Fennelly, for February 8.

### MGM Bidding Soon Open

The right of Loew's, Inc., to license its own pictures to its theatres any way it sees fit will expire February 6, under a provision of the consent decree. From that date, theatres in competition with Loew's theatres will be able to bid competitively for MGM product.



In 1953...  
a new achievement  
in motion picture  
entertainment by  
**WALT DISNEY**

# WALT DISNEY'S GREATEST

In "Peter Pan," Walt Disney, master story-teller of our time, has created a new achievement in motion picture entertainment. Even unforgettable "Snow White" and matchless "Cinderella" were but preparation for this, his greatest triumph. For "Peter Pan" is a picture that will live in the hearts of the world forever.

Walt Disney's "Peter Pan" will establish unprecedented grosses and around-the-clock attendance for theatres everywhere!

RKO is now ready to consider negotiations for pre-release engagements.

# PETER

PRE-RELEASE WORLD PREMIERE

February 5, 1953

ROXY THEATRE, New York  
STATE-LAKE THEATRE, Chicago



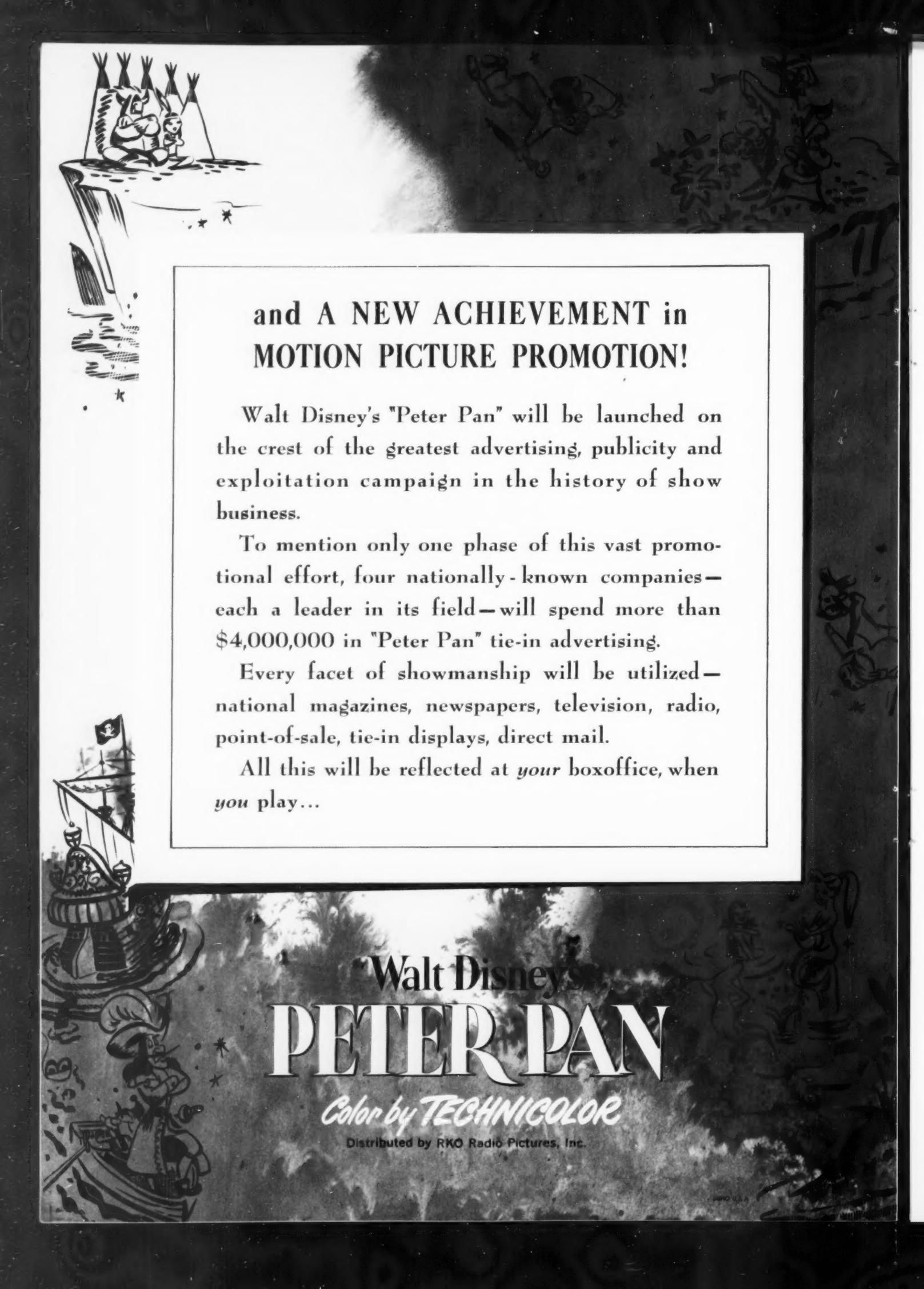


EVEN THE SONGS ARE  
OUT OF THIS WORLD

"You Can Fly! You Can Fly!"  
"Second Star to the Right"  
"Your Mother and Mine"  
"Never Smile at a Crocodile"  
"What Made the Red Man Red"  
"Tee Dum, Tee Dee"

Distributed by RKO Radio Pictures  
With Bobby Driscoll  
as the voice of Peter Pan

© WALT DISNEY PRODUCTIONS



## and A NEW ACHIEVEMENT in MOTION PICTURE PROMOTION!

Walt Disney's "Peter Pan" will be launched on the crest of the greatest advertising, publicity and exploitation campaign in the history of show business.

To mention only one phase of this vast promotional effort, four nationally-known companies—each a leader in its field—will spend more than \$4,000,000 in "Peter Pan" tie-in advertising.

Every facet of showmanship will be utilized—national magazines, newspapers, television, radio, point-of-sale, tie-in displays, direct mail.

All this will be reflected at *your* boxoffice, when *you* play...

# Walt Disney's **PETER PAN**

*Color by TECHNICOLOR*

Distributed by RKO Radio Pictures, Inc.

# 9-CITY THEATRE TV NET COST PUT AT \$5,450,000

**AT & T Reports Estimated Figures to FCC; Resume Hearings January 26**

**WASHINGTON:** The American Telephone and Telegraph Co. disclosed Monday to the Federal Communications Commission that the estimated cost for a New York to Washington theatre television transmission service operating on a 10 mc band and covering nine cities would be \$4,400,000 for construction, and \$1,050,000 for annual operating cost. The company pointed out that all other cost data was "in preparation" and could not be supplied now.

The A.T. and T. figures cover three theatre television networks simultaneously servicing the nine cities.

The nine cities which would be serviced by the system are New York, Philadelphia, Trenton, Atlantic City, Wilmington, Baltimore, Reading, Allentown and Washington.

## **Sees Theatre Network TV Sooner with Its Facilities**

A.T. and T. Monday told the FCC that it will argue at the coming theatre television hearings that the use of Bell System theatre television transmission will permit the development of theatre television networks earlier than otherwise possible. The hearings will resume January 26.

A.T. and T., Motion Picture Association of America, the National Exhibitors Theatre Television Committee and other parties Monday filed their proposed witness lists and summaries of the testimony which will be given at the hearing.

A.T. & T. said that its lead witness, F. A. Cowan, engineering staff manager of the long lines department, would tell the commission that the Bell System has transmission facilities which can meet the 10 mc band width deemed necessary by the industry to give the theatre television image the same clarity as the 35 mm image.

## **Put Cost of Three Nets At \$5,450,000 Total**

At the close of the first phase of the theatre television hearings last fall an industry source gave the MPAA-NETTC cost of a similar theatre television transmission service which would be built and operated if special frequencies are allocated by FCC for theatre television. Although the industry figures were based on a different kind of cost breakdown, the total industry figure for the construction cost of three networks simultaneously operating between New York and Washington was \$5,450,000.

The industry figure for total annual operating costs of the service, based on a three-year amortization period, was \$2,420,000.

## **INDUSTRY WITNESSES NAMED FOR THEATRE TV HEARING**

The list of 29 witnesses who will testify for the industry at the theatre television hearings before the Federal Communications Commission starting January 26 was submitted Monday by Marcus Cohn for National Exhibitors Theatre Television Committee and by Vincent Welch and James L. Fly for Motion Pictures Association of America.

The listing was in alphabetical order, and not in order of appearance. The Commission was also told that because of business and other commitments of some of the listed persons occasional substitution might be necessary, and also that additional witnesses might be added later.

Here is the MPAA-NETTC witness list, along with the subjects to be covered by each:

Roger Albright, MPAA educational director, who will outline the industry's activities in the educational field and the potentials of theatre television in education; Harold Azine, former theatre television expert for the Federal Civil Defense Administration, who will describe the agency's three intra-city experiments with closed circuit theatre TV for civil defense training; Metropolitan Opera managing director Rudolph Bing, who'll describe the theatre telecast of "Carmen" and discuss the inadequacy of the video signal on the leased wires; Harry Brandt, Independent Theatre Owners president, who will argue that theatre television will permit the small independent exhibitor to compete with first run theatres;

Also, Gilbert and Sullivan impresario S. M. Chartok, who'll claim that theatre TV can be used to stimulate interest in Gilbert and Sullivan and similar works; Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, who'll discuss COMPO's interest in theatre TV; theatre architect John Eberstein, who'll treat theatre TV as a logical development in the evolution of the theatre; NETTC chairman Si Fabian, who'll discuss the quality of the image needed to make theatre TV compare with 35 mm. films; Benjamin Fine, education editor of the New York Times, who'll discuss how education can utilize theatre TV; Emanuel Frisch, head of the Metropolitan

Motion Picture Theatre Association, discussing public service aspects of the new medium;

Also, Richard Hodgson, director of television development for Paramount Pictures, and Andrew Inglis, MPAA technical consultant, outlining technical consultant, outlining technical phases of theatre TV; Lester B. Isaac, Loew's director of projection, analyzing theatre screen sizes; Griffith Johnson, MPAA's economics director, who'll cover financial and economic aspects of the motion picture industry; MPAA president Eric A. Johnston, who'll show the industry's interest in theatre TV and what is possible in informational and entertainment programming for large audiences; Raymond Klune, executive producer of 20th Century-Fox, who'll cover the facilities available in Hollywood for production and distribution;

Also, Abe Lastfogel, of the William Morris Agency, on the artistic need for theatre television; Arthur L. Mayer, former executive vice-president of COMPO, on the motion picture industry's past civic and humanitarian services to government and to the public; Tom Meany, sports editor of *Collier's*, who'll argue that theatre TV will make available sports events not otherwise available; stage producer Gilbert Miller, who'll claim that theatre TV can revive the legitimate theatre; census bureau director Roy Peel, who will outline theatre TV's potentials for staff training and for executive appearances; Terry Ramsaye, consulting editor of Quigley Publications, who'll trace the historical and sociological development of the industry and argue that no other form of art is so attuned to the needs of its patrons;

Also, either Allied president Wilbur Snaper or former president Truman Rembusch, on the advantages theatre TV affords the small town exhibitor; a representative of the American Medical Association, discussing the Association's plans for using theatre TV for training and post-graduate work; MPAA general counsel Sidney Schreiber, tracing the history and composition of MPAA; 20th-Fox president Spyros Skouras, who'll cover the history of a typical producing-distributing company and its interest in and plans for theatre television; Mitchell Wolfson, former president of Theatre Owners of America, who'll argue that theatre TV is not a competitor of home TV but rather is designed to do things home TV cannot do; and Manfred Toeppen, MPAA-NETTC expert.

No amortization term was given in the A.T. & T. figure.

The industry figures covered only eight cities serviced by the setup. These were the same as the A.T. & T. cities with the omission of Allentown.

A.T. & T. said Mr. Cowan would testify that the Bell System will be able to integrate its theatre television transmission service with its other services in a manner which will make possible important economies in operation and engineering. He will explain to the Commission the Bell System can

meet the technical transmission requirements "specified by the theatre interests," including band width, definition and linearity, and that the company has planned to build up its existing inter- and intra-city transmission facilities until they are "nationwide."

There will be four A.T. & T. witnesses in addition to Mr. Cowan. They are F. M. Ryan, radio engineer; M. G. Wallace, commercial operating engineer; W. H. Doherty, director of research, electronics, and A. F. Jacobson, director of operations, long lines department.

# Box Office Champions For December, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

## AGAINST ALL FLAGS (Universal-International)

Produced by Howard Christie. Directed by George Sherman. Written by Aeneas MacKenzie and Joseph Hoffman. Technicolor. Cast: Errol Flynn, Maureen O'Hara, Anthony Quinn, Alice Kelley, Mildred Natwick.

## THE IRON MISTRESS (Warner Bros.)

Produced by Henry Blanke. Directed by Gordon Douglas. Written by James R. Webb. Technicolor. Cast: Alan Ladd, Virginia Mayo, Joseph Calleia, Phyllis Kirk, Alf Kjellin, Douglas Dick.

## MILLION DOLLAR MERMAID (Metro-Goldwyn-Mayer)

Produced by Arthur Hornblow, Jr. Directed by Mervyn LeRoy. Written by Everett Freeman. Technicolor. Cast: Esther Williams, Victor Mature, Walter Pidgeon, David Brian, Donna Corcoran, Jesse White, Maria Tallchief.

## PLYMOUTH ADVENTURE (Metro-Goldwyn-Mayer)

Produced by Dore Schary. Directed by Clarence Brown. Written by Helen Deutsch. Technicolor. Cast: Spencer Tracy, Gene Tierney, Van Johnson, Leo Genn, Lloyd Bridges, Dawn Addams, Barry Jones.

## THE PRISONER OF ZENDA (Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Richard Thorpe. Written by John L. Balderston and Noel Langley with adaptation by Wells Root. Technicolor. Cast: Stewart Granger, Deborah Kerr, James Mason, Louis Calhern, Jane Greer, Lewis Stone, Robert Douglas.

## STARS AND STRIPES FOREVER (20th Century-Fox)

Produced by Lamar Trotti. Directed by Henry Koster. Written by Lamar Trotti with story by Ernest Vajda. Technicolor. Cast: Clifton Webb, Lebra Paquet, Robert Wagner, Ruth Hussey, Finlay Currie, Benay Venuta, Roy Roberts.

# Tax Suit on Damage Won By Goldman

PHILADELPHIA: In a precedental decision the United States Tax Court here Monday found for William Goldman in his suit against the Department of Internal Revenue. The circuit head had contested the right of the Government to collect taxes on two-thirds of the treble damages of \$375,000 awarded him in his anti-trust suit against the majors and Warner Theatres.

The decision was handed down by Judge Johnson. The court's determination was based on Mr. Goldman's contention that the Clayton Act held that punitive damages or fines are not to be regarded as taxable income by the receiver, but must be charged to the defendant in the case. Since the film companies and Warner Theatres obligated for the \$250,000 difference in the award, they are liable for the tax and not Mr. Goldman, according to the court's findings.

## New Orleans Theatre Sues for \$1,450,000

NEW ORLEANS: Delta Theatres Inc., operating the Joy, first run theatre here, has filed suit for \$1,450,000, charging monopolistic practices against Paramount Pictures,

Paramount Film Distributing Corp., Paramount Gulf Theatres, Inc., Loew's Inc., MGM Distributing Corp. of Texas, Radio-Keith-Orpheum, RKO Theatres, Warner Brothers, 20th Century-Fox, United Artists, Columbia Pictures and Columbia Pictures of Louisiana.

## Spyros Skouras Praises Christophers Awards

Spyros Skouras, president of 20th Century-Fox, this week thanked the Christophers for the encouragement the organization is giving to the whole motion picture industry in recognizing films of special merit. Mr. Skouras spoke at a luncheon at New York's Waldorf-Astoria on the occasion of the presentation of the Christophers' awards for outstanding films, newspaper and magazine articles and books. Cited by the Christophers were 20th-Fox's "Stars and Stripes Forever" and RKO-Samuel Goldwyn's "Hans Christian Andersen."

## Tax Collections Show Drop for November

WASHINGTON: General admission tax collections declined in November, reflecting October box-office business, the Internal Revenue Bureau reported.

Collections fell to \$24,835,819, the lowest figure since June and sharply below the \$31,294,629 collected in October. The November collections compare to \$31,084,965 collected in November, 1951.

# Senate Unit Will Study ABC Deal

WASHINGTON: Senate Interstate Commerce Committee Chairman Tobey (R., N.H.) Monday notified the Federal Communications Commission that his committee will hold hearings within the next two weeks on the proposed merger between United Paramount Theatres and American Broadcasting.

In another major development on the merger, Attorney General James P. McGranery has sent the FCC a letter which, while claiming to avoid any actual stand on the merger, actually amounts to a statement in opposition.

## Tobey's Latest Move

The Tobey announcement of Senate committee hearings represents the latest move by the New Hampshire lawmaker to block FCC approval of the merger. He had previously written the commission criticizing hearing examiner Leo Resnick's recommendation that the merger be okayed. Sen. Tobey merely told FCC Chairman Paul A. Walker in his latest, curt wire that the committee would hold hearings in the next two weeks to determine whether the merger is legal, whether it is in the public interest, and whether "it would be helpful to prepare and pass legislation to prevent mergers of this kind in the future."

Sen. Tobey said he especially wanted Mr. Walker to attend the hearing. Mr. Walker's reply to Sen. Tobey will undoubtedly be more courteous than was his reply to Mr. McGranery. In effect, the FCC chairman told the Attorney General that his views were very interesting but that they were filed just a little too late in the proceedings to be considered fully by the commission.

Mr. McGranery's letter, dated January 7, started out by declaring the Justice Department was not expressing any opinion on the merger, but did desire to direct the FCC's attention to factors of anti-trust significance.

## McGranery Cites Views

For one thing, Mr. McGranery said, the merger might encourage a "general integration" of motion picture exhibition with radio and telecasting. "If the merger is consummated," he declared, "other companies in these industries may well determine to secure for themselves, by merger, the competitive advantages that would accrue to United Paramount and American Broadcasting." If this happens, he added, the visual entertainment field would be controlled by "a few dominant companies," and this would present competitive problems.

Mr. McGranery also claimed that such integration would "impede the entry of new business enterprises" into either field. He also asserted that such integrated companies would have bidding and buying advantages over non-integrated firms.



# HANS CHRISTIAN ANDERSEN

COLOR BY TECHNICOLOR

IS SMASHING EVERY RECORD IN EACH  
OF ITS PRE-RELEASE ENGAGEMENTS

AT THE

CRITERION and PARIS, NEW YORK (by 25%)

COLONY, MIAMI BEACH (by 20%)

ASTOR, BOSTON (by 50%)

BEVERLY WARNER, BEVERLY HILLS (by 50%)



# People in The News

SAM PINANSKI, co-chairman of the Council of Motion Picture Organizations, has received a letter of praise from Secretary of the Treasurer John W. Snyder for his work in behalf of the U. S. savings bonds program.

GENERAL AND MRS. OMAR N. BRADLEY will be guests of honor at a reception to be tendered by producer Frederick Brisson on January 28 at the Statler Hotel in Washington following the premiere that night of "Never Wave At A Wac."

EMERY AUSTIN, who has been with MGM since 1941, and for the past 10 years in Atlanta, has been appointed as assistant to Dan S. Terrell, publicity manager. He will be in charge of exploitation under the new appointment.

## Sales Meet On "Salome"

Columbia's most important sales convention was to take place this weekend. It was about the production, the distribution, and the selling to the general public of the biggest picture Columbia ever made, according to company contention. The picture is "Salome," starring Rita Hayworth.

The convention was at the Drake Hotel, Chicago, Friday and Saturday, with A. Montague, general sales manager, presiding, and with Paul Lazarus, Jr., home office executive, telling of the ambitious advertising and promotional plans.

The convention was international. Joseph A. McConville headed the foreign sales contingents. From the home office were Rube Jackter, Louis Astor, Louis Weinberg, Irving Wormser, George Josephs, Maurice Grad, H. C. Kaufman, Howard LeSieur, Joseph Freiberg and George Berman. Attending were nine division managers and 32 branch managers.

Meanwhile, the first steps in the campaign have occurred in Los Angeles, Dallas, Philadelphia, and San Francisco, with erection of 20 by 40 foot billboards carrying color art, and to be unveiled this week.

## "The Greatest Show" Has Great Playdate Record

It is one year since Cecil B. DeMille's Paramount release, "The Greatest Show on Earth" played the Radio City Music Hall and then went on its way towards what may become a record of dates and receipts, according to Paramount. In that year, it has played in 7,000 situations in this country and in Canada, and has taken \$11,800,000. It may play in some 8,000 more houses it is predicted by the company.

DR. IRWIN M. ARIAS, son of Henry R. Arias, foreign film exporter and importer, will wed Betty Sylvia Berger in the spring.

JOSE DEL AMO has been named manager of United Artists in Cuba by Arnold M. Picker, foreign distribution vice-president.

ARTHUR MANSON, advance agent for several films, has been named field press representative for MGM in Canada.

ARCHBOLD H. ROBINSON has been elected treasurer of Eastman Kodak, following the resignation of Marion P. Folsom.

WINTON HOCH, cinematographer, has been signed by Cinerama to a three-way contract as producer, director and cameraman.

## Rembusch Is Reelected Indiana Allied Head

INDIANAPOLIS: Trueman Rembusch was reelected president of Allied Theatre Owners of Indiana for the eighth consecutive year by the board of directors at a meeting here last week. The election was postponed from the state convention last month in an effort to persuade Mr. Rembusch to serve. Marc J. Wolf was elected vice-president; Ted Mendelsohn, treasurer; William A. Carroll, executive secretary. The board voted to hold a series of meetings and film clinics to open in Fort Wayne January 27 under the chairmanship of Al Borkenstein.

## New York "Rouge" Premiere To Benefit Runyon Fund

United Artists' "Moulin Rouge," a film biography of Toulouse-Lautrec starring Jose Ferrer, will have its New York premiere at the Capitol theatre February 10 under the sponsorship of the Damon Runyon Memorial for Cancer Research, it was announced this week by Dan Parker, president of the Damon Runyon Fund, and Max E. Youngstein, vice-president of UA. The Fund also sponsored the film's Los Angeles premiere last month. The film, in color by Technicolor, was directed by John Huston.

## Name Film Committee For Inauguration

WASHINGTON: George Murphy, director of entertainment for the Eisenhower-Nixon inaugural festival, has named a group of Washington film company representatives as a committee to assist him. On the committee are Orville Crouch of Loew's, George Dorsey, Warners; Robert Denton, Paramount; Tony Muto, 20th Century-Fox; J. B. Brecheen, RKO Radio; J. Raymond Bell, Columbia. Allan Zee of Loew's and George Crouch and Frank La Falce of Warners will also be working on the program.

## Europe Best Area Abroad

### Says Loew

HOLLYWOOD: Continental Europe is the best overseas market for MGM films at a period when the world outlook is more optimistic than in many years, according to Arthur Loew, president of Loew's International, speaking at a weekend luncheon attended by studio executives and producers here.

Guests were Mr. Loew, David Lewis, regional director of Loew's International for Continental Europe, and Joe Vogel, vice-president of Loew's Theatres, at the studio to see new product. They were introduced by Dore Schary, MGM vice-president in charge of production.

Mr. Lewis, ending his 27th year with Loew's International, said the recent Paris opening of "Ivanhoe" broke all existing records by a wide margin.

Mr. Loew said "Quo Vadis" was doing strong business all over the world. "It will exceed 'Gone with the Wind' in every territory," he said. He pointed out that the Japanese market was becoming more important.

Attending the luncheon were: E. J. Mamix, Ben Thau, L. K. Sidney, J. J. Cohn, Lawrence Weingarten, Kenneth MacKenna, Marvin H. Schenck, Charles Schnee, Stephen Ames, Henry Berman, Pandro S. Berman, Jack Cummings, Armand Deutsch, Sol Fielding, Sidney Franklin, Jr., Arthur Freed, William Grady, Jr., John Houseman, Edwin H. Knopf, Mervyn LeRoy, Arthur Loew, Jr., Nicholas Nayfack, Joe Pasternak, Matthew Rapf, Carey Wilson, William H. Wright and Sam Zimbalist.

## Pix Files Action For \$1,248,000

An anti-trust suit seeking \$1,248,000 from the majors and District Theatres Corp., has been filed in New York Federal District Court by Pix Theatres, Inc., owner of the Plymouth Theatre, a Negro house in Washington, D. C. The plaintiff alleged the Plymouth was discriminated against in first and subsequent runs in favor of District's Langston theatre. Pix Theatres is owned by Samuel, Max and Faith Cummins, Seymour B. Cohen and Rose Chatkin.

## Massachusetts Circuit Sells 9 Houses in Year

Western Massachusetts Theatres has disposed of its Richmond theatre, North Adams, and its Colonial, Pittsfield, to conform with its policy to operate only one theatre in any one town. Col. Samuel Goldstein, president, announced in Springfield last week. The circuit has sold nine theatres in the last year and will dispose of one more in the future to bring the total number of its operating theatres down to 15.

**It will  
hit you  
with the force  
of Niagara  
itself!...**

And  
on  
their  
honeymoon  
night  
when  
she  
laughed  
in his  
face  
and  
told  
him  
about  
the  
others  
— he  
knew  
what  
he  
had  
to  
do!



*see next page*

# Get ready for the box-office power of Marilyn Monroe in "Niagara"



"I saw him hold her and kiss her . . . and closed my eyes, afraid to see what my wife really was."



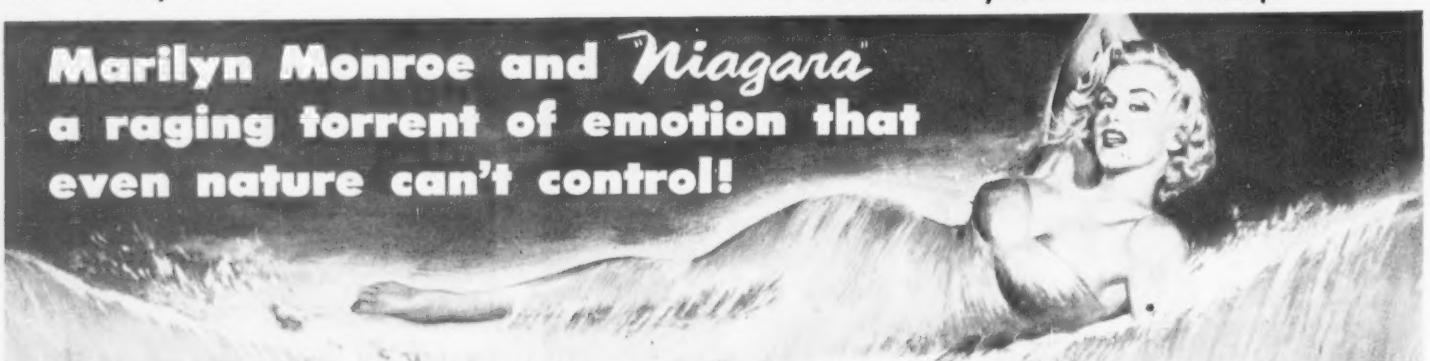
"You're the only one who saw it . . . the only one who can tell . . . and you won't!"

"Even on our honeymoon I had to fight—to keep you from another man's arms!"



"Night after night she parades around in that dress—cut so low in front you can see her kneecaps!"

Marilyn Monroe and "Niagara"  
a raging torrent of emotion that  
even nature can't control!



20th CENTURY-FOX  
presents  
"Niagara"



starring  
MARILYN MONROE · JOSEPH COTTEN · JEAN PETERS

Technicolor

with CASEY ADAMS · DENIS O'DEA · RICHARD ALLAN · DON WILSON · LURENE TUTTLE · RUSSELL COLLINS · WIL WRIGHT  
Produced by CHARLES BRACKETT Directed by HENRY HATHAWAY Written by CHARLES BRACKETT, WALTER REISCH and RICHARD BREEN

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!



## Governors Will Probe Tax Overlap

President-Elect Dwight D. Eisenhower shortly will appoint a committee of state governors to work with the U. S. Treasury Department to eliminate some overlapping state, local and Federal taxes, it was learned this week.

There have been periodic studies by the Treasury and by the Council of State Governors in the field, but nothing has come of them. The Eisenhower committee will represent a new attempt to get something done.

The admission tax has always been one of the first taxes cited as a problem of Federal-state-local overlapping. It has been so lucrative a revenue source, however, that no government ever has been willing to relinquish it.

Meanwhile in Washington two more Congressmen introduced admission tax relief bills. Rep. Marchrowicz (D. Mich.) sponsored one to cut the tax from 20 per cent to 10 per cent, while Rep. Patten (D. Ariz.) proposed elimination of the entire tax.

The budget submitted by President Truman to Congress at the weekend estimates that the 20 per cent tax on tickets to theatres, sport events, and other general admission entertainment will bring in \$310,000,000 in the 1953-54 fiscal year, compared to an estimated \$320,000,000 in the current fiscal year and \$330,782,072 in the 12 months ending June 30.

While the prediction of a drop in admission tax receipts might prove useful in the industry's campaign for tax relief, in that it indicated a decline in attendance, the general tone of the budget message was against tax relief.

### Paramount Sales Heads Plan New York Meeting

A. W. Schwalberg, president of Paramount Film Distributing Corporation, has called a meeting of domestic division managers and branch managers for the week of January 26 at the Hotel Plaza, New York.

The meeting will discuss new product and ideas gathered by Mr. Schwalberg; E. K. O'Shea, distribution vice-president, and Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, on their recent nationwide tours.

On hand, in addition to approximately 45 key field executives, will be Mr. O'Shea and Mr. Pickman; Oscar Morgan, short subjects sales manager; Monroe Goodman, executive assistant to Mr. Schwalberg; Joseph Walsh, head of branch operation; Martin Friedman, head of the playdate department; Arthur Dunne, head of the contract department; Harold Beecroft, head of the bidding department; Fred Leroy, statistical department head, and Robert J. Rubin, assistant to Barney Balaban, Paramount Pictures president.

## HARRIS SUCCEEDS GRIFFITH AS ACTIVE CIRCUIT HEAD



H. J. GRIFFITH



HAROLD HARRIS

Theatre Enterprises, Inc., southwest theatre circuit, has a new chief, Harold Harris, who had been vice-president, and has been associated with the company and with the man he succeeds, H. J. Griffith, for some 30 years.

The succession occurred January 6 at a meeting of the directors in the Dallas home office. Mr. Griffith, a founder of Griffith Theatres, stepped down as president, but will continue activity as board chairman.

Mr. Harris can recall days with Mr. Griffith at one of the first theatres in the future circuit, the Queen, at Mart, Texas. Mr. Griffith was manager and Mrs. Griffith was cashier. Mr. Harris was doorman at night and by day a bank teller.

The banking business apparently seemed to have a future, because Mr. Harris, after the Queen theatre was sold, continued in the career, becoming an auditor for the Second National Bank of Houston, where he remained 13 years.

However, he heeded the call of show business in 1939, when Mr. Griffith severed himself from other Griffith houses and acquired his own units in Kansas and Missouri.

Mr. Harris joined Mr. Griffith as general manager, and stayed in that post for seven years. Then, after two years as operator

of a group of houses in southeastern Missouri, he rejoined Mr. Griffith as assistant and vice-president of the reorganized circuit, now called Theatre Enterprises, which had expanded into Texas and New Mexico.

Mr. Griffith at the January 6 meeting said he had intended for some while to retire so he might have more time for personal affairs in other fields.

Meanwhile, his associates without his knowledge showed their affection for their retiring chief by devoting the entire issue of the Third Anniversary edition of the house organ, *Enterprise*, to a picture story and biographical profile of Mr. Griffith. Remarks the magazine:

"From the beginning, Mr. Griffith instructed us to largely devote our magazine to the exploits and doings of associates and employees, leaving the executive labor unsung. . . . Frankly, we had no idea that disobeying Mr. Griffith could be such a pleasant experience; but we've done it, and we're glad."

R. I. Payne continues as vice-president and general manager. Others who stay as they were are R. A. Higdon, head of the film purchasing department, and Lawrence J. Linck, controller. A new appointment is that of Vernon Watkins as head of booking.

### "Mississippi Gambler" Has Big St. Louis Opening

Launching 350 pre-release dates in the Mississippi River Valley, Universal-International's "Mississippi Gambler" opened at the Fox theatre, St. Louis Tuesday evening. It then opened at the Malco, Memphis, Wednesday, and at the Joy, New Orleans Thursday. Advance promotion was aided by star Tyrone Power, and by stars Piper Laurie and Julia Adams, and featured players Jackie Loughery, Ruth Hampton and

Valerie Jackson. They visited the premiere cities and some 50 valley towns for radio and television appearances, newspaper interviews and special promotions.

### Columbia Preferred Dividend

The board of directors of Columbia Pictures Corporation last week declared a quarterly dividend of \$1.06 1/4 per share on the \$4.25 cumulative preferred stock of the company, payable February 16, 1953 to stockholders of record February 2.

# Hollywood Scene

by WILLIAM R. WEAVER  
*Hollywood Editor*

WHEN you've split a lively quarter century fairly evenly between production and promotion, the bread and butter of show business, as Alex Gottlieb has, you're likely to arrive at a state of awareness regarding each that tends to erase whatever lines of demarcation may have existed in the beginning. That is, the production job and the promotion job get so overlapped, one upon the other, in the mind of the individual seasoned in the performance of both, that each seems a part of the other.

## Likely to Be Satisfactory From Market Viewpoint

If, as in the Gottlieb case, experience in the field of promotion comes first in calendar order, the fruit of this union of professional skills is likely to be highly satisfactory market-wise. Maybe the same would be true if the order were reversed, but no case histories of that kind are in evidence.

The Gottlieb experience in the field of promotion—which includes publicity directorship of the New York Paramount, quite a ways back, and advertising directorship of United Artists and Columbia, separately of course, in 1930-37—was rounded, full and totally practical. He learned, among other things, that a producer sometimes turns out, with the best of intentions, a whopping picture without a whooping chance of getting a box office buck because it's completely barren of exploitability, and that when this happens there is nothing under the sun that anybody can do to save the situation.

This thing among the many he learned in the field of promotion has never been forgotten for a moment throughout the 15 years of producing experience leading up to his present commitment to deliver five features to Warner Brothers. He's never undertaken production of a subject that he didn't consider exploitable by means within the bounds of recoverability, and neither has he found this policy restrictive with respect to choice of subject.

## "Blue Gardenia" Is First For Warners Under Pact

His first for Warners under the present contract is "The Blue Gardenia," now in editing stage, which has Anne Baxter, Richard Conte and Ann Sothern in principal roles, directed by Fritz Lang, and with Nat "King" Cole introducing a song of the same title.

His second is to be "Five Bullets," a stern Western from a story of his own with Glenn Ford as the principal character.

His "The Mountains Have No Shadows,"

from a novel by Owen Cameron, will be filmed in the high Sierras and directed by Fritz Lang.

"The Scarlet Flame" is to be his fourth, a Technicolor enterprise starring Yvonne de Carlo.

The final Gottlieb production in the present group will be "Tales of Broadway" from Billy Rose's tales of Broadway, and it will be filmed in Technicolor, mainly or wholly in New York, with an all-star cast.

The five are to have been completed by the first day of April 1954. The Gottlieb record of combining entertainment with exploitability so deftly that nary a seam shows is ample support for the expectation that they'll be five money-makers.



SIX pictures were started during the week, and three others finished, bringing the shooting level to 23. Two of the new undertakings are in color by Technicolor.

"The Eddie Cantor Story," Warners, is being shot in color by Technicolor, with Keefe Brazelle portraying Eddie (who's still doing a bang-up job of portraying himself in other media), and with Marilyn Erskine, Will Rogers, Jr., Aline McMahon, Gerald Mohr, Arthur Franz and William Forrest also in a cast that figures to lengthen out as the project progresses. Sidney Skolsky, the newspaper columnist who rocked the film industry into a new realization of its capacities with his precedent production of "The Jolson Story," is producing the Cantor subject, and Alfred Green, who directed the Jolson film, is directing it. Anybody want to bet history can't repeat?

## New Berman Production Starts in Jamaica

"All the Brothers Were Valiant," in Technicolor, is a Pandro Berman production for MGM, with Richard Thorpe directing Robert Taylor, Stewart Granger, Elizabeth Taylor, Lewis Stone and others. This one is being shot at Jamaica, a mighty congenial climate at this point on the calendar.

Universal-International began shooting "It Happens Every Thursday," which has Loretta Young, John Forsythe, Edgar Buchanan and Jack Kelly in the cast. Anton Leader is the producer, Joseph Pevney the director.

U-I's Ted Richmond, richly represented on the current release front by "The Mississippi Gambler," went to work on "Drifting," with Tony Curtis, Joanne Dru and Lyle Bettger in the cast, and with Rudolph Mate, who directed the current picture, directing.

Gene Autry and Smiley Burnette saddled up for "Saginaw Trail," which Armand Schaefer is producing and George Archainbaud directing, for Columbia release.

Robert L. Peters Productions, indepen-

## THIS WEEK IN PRODUCTION:

### STARTED (6)

**COLUMBIA**  
Saginaw Trail (Gene Autry Prod.)

**INDEPENDENT**  
Cocobolo (Robert L. Peters Prod.—Lima, Peru)

**MGM**  
All the Brothers

Were Valiant (Technicolor, Jamaica)

**UNIVERSAL-INT'L**  
It Happens Every Thursday Drifting

**WARNER BROS.**  
The Eddie Cantor Story (Technicolor)

### COMPLETED (3)

**REPUBLIC**  
City That Never Sleeps

**UNIVERSAL-INT'L**  
Stand at Apache River (Technicolor)

**WARNER BROS.**  
Plunder of the Sun (Wayne-Fellows)

### SHOOTING (17)

**INDEPENDENT**  
Cairo (Eros, Lippert, Italy)

A Lion Is in the Streets (Cagney, Technicolor, Warner release)  
Spaceways (Exclusive, London, Lippert release)

Main Street to Broadway (Cinema Prod., MGM release)

**MGM**  
Fame and Fortune (formerly "Years Ago")  
Latin Lovers (Technicolor)

Mogambo (Technicolor)  
Band Wagon (Technicolor)  
Invitation to the Dance (Technicolor)

**PARAMOUNT**  
Untitled Comedy  
Here Come the Girls (Technicolor)

**REPUBLIC**  
Laughing Ann (Wilkox-Neagle Prod., London, Technicolor)

**20TH CENTURY-FOX**  
White Witch Doctor (Technicolor)

Gentlemen Prefer Blondes (Technicolor)

**UNIVERSAL-INT'L**  
All I Desire (formerly "Stopover")

**WARNER BROS.**  
Calamity Jane (Technicolor)  
Grace Moore Story (Technicolor)

dent, started shooting "Cocobolo" in Peru, no less, with Kenneth Herts directing William Holmes and a native cast.

## Women Vote "Quiet Man" Best Picture of 1952

Republic's "The Quiet Man" was voted the best picture of 1952 in the list of "10 best pictures" of the year selected by the National Federation of Women's Clubs' motion picture division. The nine runners-up were: Paramount's "Come Back, Little Sheba," United Artists' "Breaking Through the Sound Barrier," United Artists' "High Noon," RKO-Goldwyn's "Hans Christian Andersen," United Artists' "The Thief," MGM's "Singin' in the Rain," 20th Century-Fox's "Five Fingers," Warner Brothers' "The Story of Will Rogers" and Universal's "The Promoter."

# MGM Paid Dore Schary \$200,000

WASHINGTON: Dore Schary, vice-president of Loew's, Inc., in charge of production, earned \$200,000 for the fiscal year ended August 31, 1952, topping the earnings of all other Loew's executives, the Securities and Exchange Commission was informed last week.

Nicholas M. Schenck, president, received \$130,714 for the fiscal year as salary and \$45,185 in bonuses and a share in profits, giving him gross earnings of \$175,899. Edgar J. Mannix, vice-president, earned \$159,471 as salary and \$25,304 in bonuses and profit-sharing, giving him total earnings of \$184,775.

## List Other Salaries

Other salaries listed include: J. Robert Rubin, vice-president and counsel, \$104,571, plus bonuses and a share in profit of \$22,426; William F. Rodgers, vice-president, \$110,271; Charles C. Moskowitz, vice-president and treasurer, \$156,857; Joseph R. Vogel, vice-president, \$156,857; Leopold Friedman, vice-president, secretary and counsel, \$130,714; Eugene W. Leake, director and chairman of the company's audit and finance committee, \$25,600.

All officers and directors as a group earned \$1,852,607 for the year, it was stated.

The report also noted that pursuant to Mr. Rodgers' previous employment contract, Loew's also deposited \$70,500 in an escrow fund during the year ending August 31, 1952. Under the terms of the contract, Mr. Rodgers has been receiving out of the fund \$1,738 monthly during the fiscal year and commencing July 27, 1952, he has been receiving an additional sum of \$2,175 monthly.

The report listed the following common stock options, some of which were granted during the year, with the price per share fixed at 16 7/16: Mr. Schary, 100,000 shares; Arthur M. Loew, president of Loew's International Corp., 40,000; Benjamin Thau, vice-president, 27,500; Mr. Vogel, director and vice-president, 27,500; Mr. Moskowitz, 27,500; Louis K. Sidney, vice-president, 27,500.

## Pay Retirement Benefits

Loew's informed the SEC that the following amounts were paid for the benefit of executives pursuant to the retirement plan: Mr. Schenck, \$52,986; Mr. Rubin, \$40,015; Mr. Mannix, \$49,961; Mr. Rodgers, \$39,061; Mr. Moskowitz, \$32,752; Mr. Vogel, \$22,017; Mr. Friedman, \$38,981.

The annual benefits estimated to be payable under the retirement plan for the executives were listed as follows: Mr. Schenck, \$49,700; Mr. Rubin, \$45,246; Mr. Mannix, \$49,700; Mr. Rodgers, \$28,483; Mr. Moskowitz, \$31,780; Mr. Vogel \$30,406; Mr. Friedman, \$27,687.

## Producers Get Court Order Barring Film on TV

Chesapeake Industries, formerly Pathé Industries, this week suffered an injunction preventing it from exhibiting on television, "Shed No Tears." The injunction, a preliminary one, was obtained in Los Angeles Superior Court by the producers Frost Films, Inc., and Equity Pictures. The plaintiffs are asking \$500,000, charging television showing destroy further theatre revenue, and that the practice is contrary to current good business methods. Also restrained are television stations KNXT, KNBH, KLAC, and KTTV. Other defendants are United Artists, Eagle Lion, Pictorial Films, and Pictures Unlimited. The plaintiffs ask their film be returned to them.

## Honor Fox's Bill Gehring

"Bill Gehring Week," marking the 35th anniversary of the association of William C. Gehring with 20th Century-Fox, was celebrated this week by the 1,239 employees of the company's 32 domestic exchanges, six in Canada, and 16,000 theatres in both countries.

Activities honoring the executive assistant general sales manager were held around the country, with the week climaxed in New York by a testimonial dinner this Thursday evening at Toots Shor's Restaurant.

Charles Einfeld, Twentieth-Fox vice-president, was toastmaster, and Spyros P. Skouras, president, made the principal address before some 200 executives, department heads, home office representatives and division and branch heads. Monsignor Patrick J. Masterson, executive secretary of the Legion of Decency delivered the invocation.

## U-I Files New Lipton Contract With SEC

A new three-year employment contract for David Lipton, national director of advertising and publicity of Universal-International, has been filed with the Securities and Exchange Commission. To run from January 1, 1953, to December 31, 1955, the new contract calls for a weekly salary of \$1,000 for one year and \$1,100 a week for the balance of the agreement. His previous salary was \$900 a week. A clause in the contract requires Universal to continue Mr. Lipton's salary for six months in the event he should be unable to work because of illness or is otherwise incapacitated. The company may cancel the contract after six months.

## Disney Profit For Year Up To \$451,809

Consolidated net profit of Walt Disney Productions in the fiscal year ended September 27, 1952, was \$451,809, equal to 69 cents a share on the 652,840 common shares outstanding, Roy O. Disney, president, announced this week in his annual report to shareholders. This compared with a profit of \$429,840, equal after preferred dividends to 65 cents a common share in the preceding year. The preferred stock was redeemed January 1, 1951.

Gross income for the 1952 fiscal year amounted to \$7,722,819, compared with \$6,287,539 the year before. Mr. Disney explained that 1952 gross only slightly reflects returns from "Robin Hood," released in June. Principal sources of feature picture income were "Alice in Wonderland" and the reissue of "Snow White and the Seven Dwarfs."

Outstanding debentures were reduced by \$391,580 during 1952 and at the fiscal year end there remained outstanding \$268,630 from the original 15-year obligation of \$1,364,000 incurred in 1945. The \$57,085 balance of the \$1,000,000 long-term serial loan obtained in 1948 was entirely paid off in December, 1951.

The report said the company has more product scheduled for release in fiscal year 1953 than in any past year. A major feature picture which will be released in 1953 is "Peter Pan," which Mr. Disney said should be a top grosser. Another major product which will be released in 1953 is "The Sword and the Rose." In addition to features now in production, short subjects will continue to be released at approximately three-week intervals through the year, the report said.

## Propose Academy Awards For Theatre Television

The "Academy Awards" should not only be on television; they should be on theatre television, as featured adjuncts to the regular film fare that evening. This proposal has been submitted to the Academy of Motion Picture Arts and Sciences by Theatre Network Television, promoter of theatres as a medium for special events on television.

The Academy is understood to have replied it cannot act until and unless the film companies approve by clearing in advance the nominees and personalities.

Theatre Network Television meanwhile has asked the companies for approval of such a television appearance by contract performers. Nathan Halpern, TNT president, has pointed up the event's importance to industry public relations; and he also adds TNT's move has support from exhibitor associations such as the Theatre Owners of America and National Allied States Association.

# Showmen, for you Sing and



LOTS OF  
LAUGHS



LOTS OF  
BABES



LOTS OF  
SONGS

**SONGS**  
"A Girl Named Mary  
and A Boy Named Bill"  
"Who's Your Little Who-zis"  
"I Feel A Song Coming On"  
"I Feel Like  
A Feather In The Breeze"  
"With My Eyes Wide  
Open I'm Dreaming"  
"Louise" • "Lover" • "I'm Yours"  
"Just One More Chance"



because  
Paramount is  
ready today  
to set your  
February  
date on the  
sensational  
**SUPER-HIT**  
that broke  
every record in  
400 nationwide  
previews on  
New Year's Eve!



Broadway's  
Silver Anniversary  
Feb. 15-22, 1953

it's time  
to  
Dance



DEAN JERRY  
**MARTIN AND LEWIS**  
in **HAL WALLIS'**  
**THE STOOGE**

Co-starring  
**EDDIE MAYEHOFF · MARION MARSHALL · POLLY BERGEN**  
Directed by **NORMAN TAUROG · FRED F. FINKLEHOFFE and MARTIN RACKIN · ELWOOD ULLMAN**  
Screenplay by **FRED F. FINKLEHOFFE and SID SILVERS** · A Paramount Picture  
Additional Dialogue by

## O'Hara, 59, Succumbs

**WASHINGTON:** Funeral services were held here Tuesday morning for Joyce O'Hara, 59, executive vice-president of the Motion Picture Association of America, who died suddenly of a heart attack January 9 while on a business trip to New York. Representatives of major film companies and the MPAA offices in New York attended the services which were followed by burial at Arlington Cemetery.

Mr. O'Hara, a native of Pittsburgh, spent his early years in the newspaper business. Following World War I he joined the Chamber of Commerce of the United States, where he became special assistant to Eric Johnston, and continued in the same capacity when the latter became president of the MPAA in 1945. Known as an able negotiator, Mr. O'Hara participated in important film agreements with foreign countries. He was named vice-president of the MPAA and served as head of the organization in 1951 when Mr. Johnston took a leave of absence to serve as Economic Stabilizer in the Government.

Mr. O'Hara is survived by his wife, Mrs. Camille O'Hara; two daughters, Mrs. John Cosgrove and Miss Angela O'Hara, all of Washington, and a son, John, O'Hara, of Salem, Mass.

### To Ease Trusteeship Of UPT Provisions

**WASHINGTON:** The Justice Department has agreed to amend the Paramount Pictures consent decree to make it easier for owners of trusted United Paramount Theatres stock to get their stock out of trust. At present, an owner of trusted UPT stock can get his stock out if he submits an affidavit that he owns no Paramount Pictures stock or that he owns less than 500 shares of UPT stock, regardless of his holding of Pictures stock. The proposed amendment would raise this 500 limit to 2,000. It would also permit anyone with more than 2,000 shares of UPT stock to come to the Justice Department, on an individual basis, and make a showing that his holdings of picture stock do not give him any control over the picture company's management. If he makes such a showing, he would be allowed to take his UPT stock out of trust. The 2,000 figure would have to include both the stock in trust and stock bought on the open market.

### "Venice" National Ads to Give Playdate Credits

The 634 theatres playing 20th-Fox's "The Thief of Venice" before March 1 will receive mention in the national advertisements the company is running. The advertisements will appear in *Look*, January 23, and *Colliers* January 27, and will reach 25 million readers, the company estimates on the basis of current figures.



JOYCE O'HARA

### Weisbaum Dies at 65; Was Coast Circuit Head

**SAN FRANCISCO:** Sid Weisbaum, 65, president, Sunny-Mount Theatres, died suddenly recently from a heart attack at the home of his mother, Mrs. Bertha Weisbaum, in Hanford, Calif. He began his industry career in 1920 with Federated Film. In 1933 he became associated with Floyd St. John, holder of the Republic franchise in San Francisco. In 1935 when Republic bought the franchise, he remained as head of the local branch. In 1941 he resigned to join William B. David (who now takes over the presidency), Robert O. Tolkoff, Arthur Fritz and Bruno Vecchiarelli to form Sunny-Mount, which today operates theatres in Mountain View, Sunnyvale, Los Gatos and Campbell, California. In addition to his mother, he is survived by his wife, Blanche and a daughter, Mrs. Muriel Tatarsky of Denver.

### Osa Johnson Was Notable Hunter and Photographer

Osa Johnson, 58, who with her first husband, Martin, hunted big game and photographed the process as well, in Africa, in Borneo and in the South Seas, died January 6, in New York. After funeral services in New York, she was interred beside her husband in Chanute, Kan., where they first met. Mrs. Johnson's filming was part of a 20th-Fox picture, "Stanley and Livingston," in 1939. At the time of her death she was preparing for another trip to the jungle.

### H. Gordon Jennings

**HOLLYWOOD:** Services were held here Wednesday at the Church of the Recessional, Forest Lawn, for H. Gordon Jennings, 56, cameraman and special effects director, who succumbed to a heart attack January 11.

### Mrs. J. B. Auslet

Mrs. Julie Boudreux Auslet, 89, stepmother of Jack Auslet and mother of Alys Auslet Boudreux, died suddenly at her daughter's home in Thibodaux, La., January 9.

## Open "Jazz Singer" at N.Y. Benefit

Warners' "The Jazz Singer" opened on Broadway to the same acclaim it received in Miami and Beverly Hills. Tuesday night on Broadway was a scene reminiscent of the biggest "Hollywood" openings, as thousands rushed the Paramount theatre, and more thousands gaped at the deluge of celebrities.

Seats were up to \$100, for the benefit of the National Foundation for Infantile Paralysis, and on stage, Robert Weitman, vice-president of United Paramount, of which the theatre is the flagship, handed a check for more than \$50,000 to Earl Wilson, columnist and chairman of the entertainment committee for the affair.

Guests were interviewed in the lobby by Dennis James and Maggie McNellis, for WJZ-TV, and were serenaded by five violinists. Organ music preceded the stage presentation, which began with Jane Pickens singing the National Anthem, followed with Carmen Cavallaro and band playing special arrangements, and had as features the stars of the film, Peggy Lee and Danny Thomas.

### UA Sponsors Parties to Hear Critics Awards

A coast-to-coast network of radio and television station "listening parties" for motion picture industry members across the nation was set up this week by United Artists branches, in cooperation with local Variety Clubs, to hear and see the National Broadcasting Company broadcasts of the New York Film Critics "Best of the Year" awards ceremonies the evening of January 17. The radio broadcast was to be heard over NBC stations from 11:30 P.M. to midnight, Eastern Standard Time, and the telecast over WNBT from 6 P.M., E.S.T. United Artists films figured in seven out of eight of the New York Critics' awards.

### Vistascopic, Composite Process, Ready for TV

Vistascopic, a new device for accomplishing composite matte type photography in the camera, will be made available to television for live action shooting, it was announced this week by Barney Balaban, president of Paramount, and Sol Lesser, Paramount and Mr. Lesser jointly own the process which can be used in either motion picture or television cameras. Vistascopic units were to be delivered in New York this week.

### Houseman Chief Speaker

John Houseman, motion picture and theatrical producer, was principal speaker on the program, "Robert Flaherty," fourth in a series of Wednesday evenings on "The Related Arts of Today," presented by the Junior Council of the Museum of Modern Art, New York, January 14.

*The Critics are*

*FLYING HIGH!!*

"BEST ACTOR OF THE YEAR"  
RALPH RICHARDSON

—N.Y. Film Critics Award

And On Every "YEAR'S BEST" LIST!

National Board of Review; N.Y. Times; Daily News;  
Journal-American; World-Tel. Sun; Daily Mirror; N.Y. Post;  
Morning Telegraph; Brooklyn Eagle; Washington Eve. Star.

*Business is*

*and now...*

*SOARING!!!*

N. Y. C.—Victoria Theatre  
**7 SMASH WEEKS!**

WASHINGTON, D. C.—  
Playhouse & Dupont Theatres  
**SOLID SESSION!**

**BREAKING THE  
SOUND BARRIER**



**IS BOOKED**

**FOR TOP PLAYING TIME  
ALL OVER THE COUNTRY!**

**TOP THEATRES IN KEY CITIES  
HAVE ALREADY BOOKED IT!**

CHICAGO — Oriental; PHILADELPHIA — Trans-Lux; LOS ANGELES — Chinese, Los Angeles, Loyola, Wilshire, Uptown; SAN FRANCISCO — United Artists; PROVIDENCE — RKO Albee; CLEVELAND — Loew's State; ATLANTA — Loew's Grand; KANSAS CITY — Loew's Midland.

**Watch for hundreds of other important  
dates coming up!**

**"BREAKING THE SOUND BARRIER"**

starring

RALPH RICHARDSON • ANN TODD • NIGEL PATRICK • JOHN JUSTIN with  
Dinah Sheridan • A David Lean Production • Story and Screenplay by  
Terence Rattigan • Produced and Directed by David Lean • Released by  
Lopert Films Distributing Corp. • A London Films Presentation



Another  
**BIG ONE**  
thru **UA**

# Loew's Plans Tour Abroad As Stimulant

A new approach to expand business and increase the foreign market is about to be launched by Loew's International. On February 5 a troupe of MGM players will leave Hollywood via Northwest Airlines for a six-week business and industry-promoting tour of the Far East.

A tour like this to the Far East, for the express purpose of stimulating box office activity, has never been done before. There have of course been other trips to the Far East by American players but they were conducted for the entertainment of American troops.

In the troupe will be Marge and Gower Champion and Richard Montalban. Their aim is to meet and be seen by the film-going public. They will make radio and stage appearances and give performances. In many instances national holidays will be declared to coincide with their arrival.

The State Department, recognizing the value of films, has endorsed the tour.

Cities visited will include Manila, Calcutta, Bombay, Singapore, Bangkok, Hong Kong and Tokyo. Tours will be keyed to openings of "Everything I Have Is Yours," "My Man and I" and "Sombrero."

Arthur Pincus, assistant director of publicity and advertising of Loew's International, who arranged the tour, pointed out that it might serve as a pattern for future projects.

## Johnston Says Screen Can Fight Communism

**SPOKANE:** Eric A. Johnston, president of the Motion Picture Association of America, speaking before the Spokane Chamber of Commerce last week stated, "It is inherent in the world of Communism that there must be world dominance. We must look at it as a long-term period of difficulty for which there are no magic formulae."

He said pictures can effectively combat Communism through ridicule, but can accomplish little through propaganda.

Touching on problems of the industry, Mr. Johnston predicted a "marriage" between television and motion pictures in the near future.

## New York Variety Sponsors A Danny Kaye Night

Everyone in New York's show business will be at the Palace theatre, on Broadway, once the home of vaudeville, the night of February 25, Variety Club Tent 35 hopes. This will be Danny Kaye Night, and the tent is taking over the house. Tickets are \$6 for the orchestra and loge, and mezzanine loge, \$5.50 for front and \$5 for rear mezzanine. Edward Lachman is chief barker for the tent.

## IN NEWSREELS

**FOX MOVIE TONE NEWS, No. 5**—Churchill in U.S. Ike election made official. French gain in Indo-China. Sherlock Holmes returns. Australia wins Davis Cup. Kid slingers.

**FOX MOVIE TONE NEWS, No. 6**—Eisenhower has full cabinet meeting. Churchill rests in sun. Sleet storm in east. Attlee with Nehru. Ace Jabara in Korea. Ike and brother open Heart Drive. Rockets hit Reds. Ski bob races. Barrel jumps on ice.

**NEWS OF THE DAY, No. 239**—Churchill. Election official. Portable iron lung. Belfast air crash. Monkey in coconut business. United Europe rally. Skijoring. Golden Gloves.

**PARAMOUNT NEWS, No. 42**—Adolph Zukor honored. Churchill's visit. Skijoring in Alps. Basketball classic.

**PARAMOUNT NEWS, No. 43**—ROKs rip Reds. Ike aids Heart Fund. Greets son, meets Cabinet. Gift for Truman from departing Cabinet. Thistle class regatta. Pro tennis tour. Golden Gloves.

**TELENEWS DIGEST, No. 2B**—Tank rotation plan. Windsor ball aids charity. Mauer French premier. Denmark mourns Queen. French forge ahead in Indo-China. Record snow covers Europe.

**TELENEWS DIGEST, No. 3A**—Rocket show in Korea. French Korean vets. Italian cop. Stormy weather. Ike's son home. Dr. Bunche at Gandhi seminar. Royalty attends wedding. Barrel jumping contest.

**UNIVERSAL NEWS, No. 429**—War in Indo-China. Europe onion gets lift. Japs bolster defenses. Polo poster kids. Floods in France. Future fistic hopefuls.

**UNIVERSAL NEWS, No. 430**—Ike meets Cabinet. Truman bids goodbye to his. ROKs and rockets blast Reds. Guided missiles. Heart Drive opens. Pro tennis. Jumping over barrels.

**WARNER PATHÉ NEWS, No. 44**—Churchill in U.S. Mt. Everest climb fails. Polo poster girls. Madrid evening wear. Gorgeous George goes Hawaiian. Gala "Jazz Singer" premiere. Golden Gloves.

**WARNER PATHÉ NEWS, No. 45**—New guided missile. Last Cabinet meeting for Truman. Ike's son here for inaugural. Ike aids Heart Drive. ROKs hit Reds in freezing cold. Churchill in Jamaica. Spanning barrels. Big Four in pro tennis.

## Rodner-Will Rogers Fund Aided by \$27,500 Check

Abe Montague, president of the Will Rogers Memorial Hospital, announced this week the receipt of a check for \$27,500.00 representing over four hundred individual donations for the "Harold Rodner Research Section" to be established at the Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Harold Rodner, a former Warner executive, dedicated his life to helping the sick and the needy. He particularly hoped to establish a modern laboratory where better methods could be developed to cure tubercular patients at the Will Rogers Hospital.

Mr. Montague expressed his gratitude on behalf of the Hospital to all those who had participated in the raising of the Harold Rodner Fund. He said he was certain that such a Laboratory would make a definite contribution to the fight against tuberculosis.

More than \$10,000 was collected for the Will Rogers Memorial Hospital through the coin boxes displayed in approximately 2,500 cooperating theatres during the initial two-month span of the project. The plan was introduced by Joseph Vogel and executed by Loew's Theatres. The second distribution of the collection boxes has been completed by National Screen Service, with approximately 4,000 houses now cooperating.

## Columbia to Name Hotel MantoBoard

Abraham M. Sonnabend, president of Sonnabend Associated Properties, a Massachusetts company which is active in the operation and financing of hotels in various cities, has been nominated to the board of Columbia Pictures, according to a proxy statement issued this week. A meeting of stockholders has been called for February 9 at the home office in New York. Mr. Sonnabend will succeed Col. Henry Crown, also active in the hotel business through his connections with the Hilton Hotel group.

Renominated for the board of directors are Harry Cohn, president; Jack Cohn, executive vice-president; A. Schneider, Leo M. Blanck, N. B. Spingold, A. Montague, Donald S. Stralem and Alfred Hart. Mr. Hart was named to the board last November 3 to succeed Arnold Grant.

According to the proxy statement, salaries and expense accounts for the officers and directors in the fiscal year ended June 30, 1952, were: Harry Cohn, \$197,600, including \$15,600 expense allowance; Jack Cohn, \$145,600, including \$15,600 expenses; Mr. Schneider, \$130,000; Mr. Spingold, \$94,600, including \$8,600 expenses; Mr. Montague, \$130,000; Mr. Blanck, \$6,000; Mr. Stralem, \$6,000; and Mr. Grant, \$6,000. Col. Crown received no remuneration during the year.

The stockholders will be asked to approve new employment contracts for Jack Cohn, calling for a weekly salary of \$2,500 with \$300 expenses, and for Mr. Montague, renewing for five years his present yearly salary of \$130,000. In addition Mr. Montague was issued an option to buy 10,250 shares of common stock at \$11.71 per share between November 3, 1952, and September 9, 1958. An option for 1,000 shares also was issued Gerald Rackett, in charge of the company's laboratory on the coast.

## Bergman and Others to Study Speakers Bureau

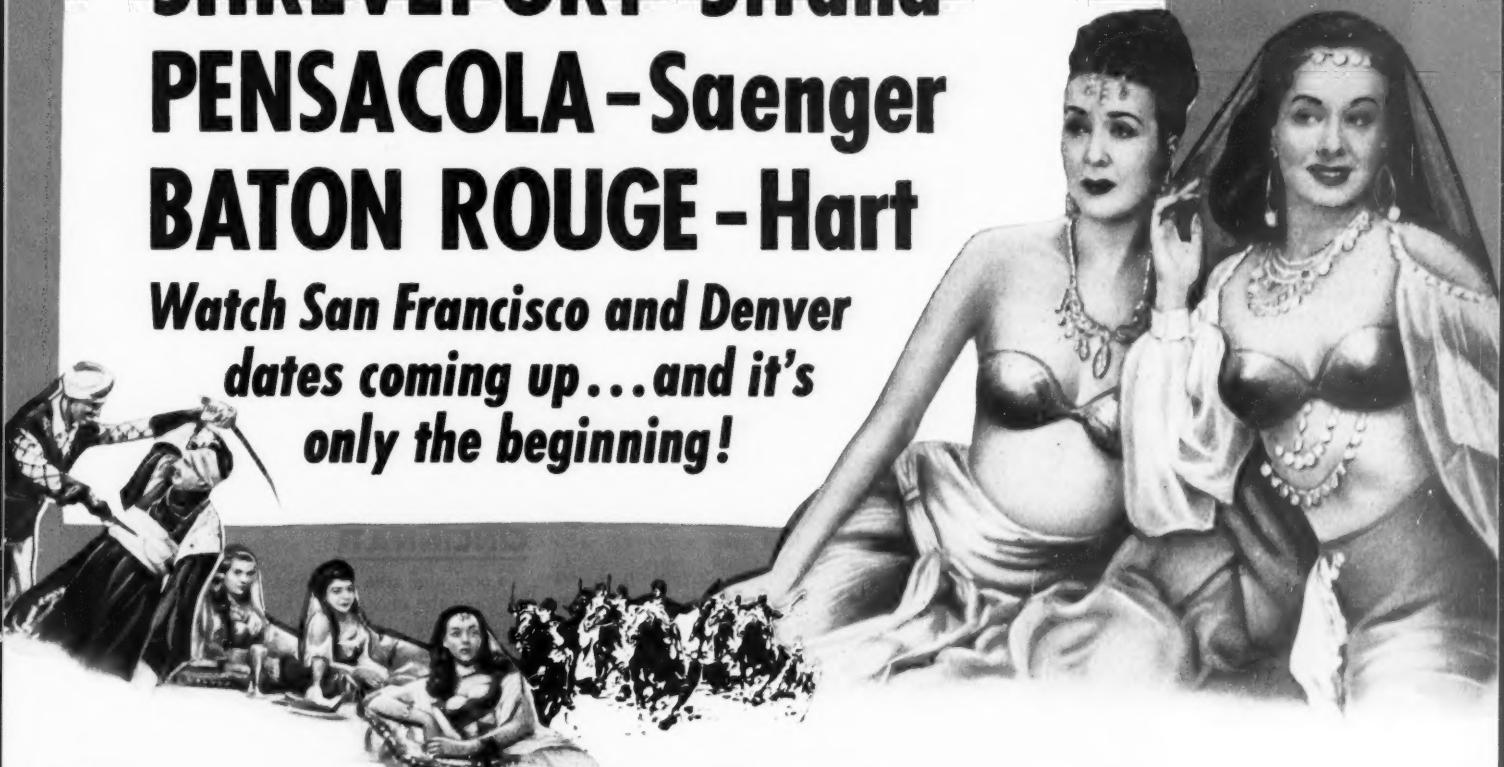
Maurice Bergman, Universal Pictures public relations executive, has been appointed by COMPO chairman of a committee to study the advisability of an industry speakers bureau. COMPO leaders have decided to see what can be done to utilize the talent in the industry in such a fashion. Mr. Bergman said this week at the New York office all that is needed is for those in the industry with talent for public speaking to cooperate in offering their services. He envisions a pool of speaking talent which the speakers' bureau would send on national and local dates. He said: "Other industries have made it a policy to provide speakers. As a consequence, they have been able to tell their story to those groups of business and civic leaders who formulate public opinion."

# THE Babes MEANT BUSINESS AND HOW!!!

First 3 engagements... **SOCKO!**

**SHREVEPORT-Strand**  
**PENSACOLA-Saenger**  
**BATON ROUGE-Hart**

*Watch San Francisco and Denver  
dates coming up... and it's  
only the beginning!*



PAULETTE GODDARD · GYPSY ROSE LEE in

# Babes in Bagdad

starring RICHARD NEY · JOHN BOLES

Screenplay by FELIX FEIST and JOE ANSEN · Directed by EDGAR G. ULMER  
Produced by THE DANZIGERS, EDWARD J. DANZIGER and HARRY LEE DANZIGER

All Its Spectacle Captured In  
**EXOTIC COLOR**

Brotherhood Week's Silver Anniversary Feb. 15-22, 1953



Date the  
Babes  
thru UA

# The National Spotlight

## ALBANY

Warners' Delaware held over "The Promoter" for a third week. It marked the first time the house had carried a picture that long since adopting an art policy last September. . . . Industry men who attended the funeral in Cooperstown of William C. Smalley, 63-year-old president of Smalley Theatres, came away with the impression that the circuit would be continued under the direction of the widow, Hazel Smith Smalley, long-time its treasurer, and Bob Johnson, chief booker. The Albany contingent at the services comprised: Jack Goldberg, Metro manager; Ray Smith, Warner manager; Daniel R. Houlihan, Paramount manager; Fred Sliter, 20th Century-Fox salesman; Gene Lowe, Universal-International salesman; Charles A. Smakowitz, Warner Theatres zone manager; George H. Schenck, Tri-State Automatic Candy Corporation manager. . . . The engagement of Barbara Nelson, Milford, Conn., to Clayton Pantages, 20th Century-Fox salesman, has been announced. Wedding will take place in June.

## BALTIMORE

Max Miller, UA exploiter, in town working on advance campaigns for "Limelight" and "Kansas City Confidential". . . . Ernest Woods, local trailer maker and cameraman, is back from a special Hollywood assignment. . . . Jack Barton is the new manager of the Royal theatre succeeding the late Sam Ward. . . . Cliff Jarrett, Warner salesman, back from a holiday trip to New York. . . . Mr. & Mrs. Frank Durkee Sr., Durkee circuit, left for a Hawaiian vacation. . . . Sam Isaacson, Stanley projectionist, has left Sinai Hospital after surgery. . . . The Cameo theatre, operated by Harry Kahn, has closed. . . . Joe Schumsky, Keith's night man, stricken with a heart attack while on duty, was pronounced dead upon arrival at the hospital. . . . Mrs. Elsa Soltz, owner of the Howard theatre, was married recently to Col. Seymour Berliner, USA ret., and will make her home in Washington. . . . Jack Sidney, Loew's manager, has been appointed to the Public Relations Committee of the Red Cross. . . . George Thorsell has returned to Loew's Century as ad artist after serving with the Army in Korea.

## BOSTON

At the January board meeting of Independent Exhibitors, Inc. of New England, Norman Glassman, president, was elected general chairman of the annual National Allied convention to be held in Boston October 3-7 at the Sheraton Plaza Hotel. Glassman and his family are now vacationing in Miami and on his return he will select his working committee. . . . Ray Feeley, executive secretary of IENE, flew to New Orleans for the mid-winter Allied board

meeting and Nathan Yamins, national delegate from this unit flew over from his Palm Beach home. . . . The 20th-Fox feature "Stars And Stripes Forever" broke a house record for a regular admissions picture at the Strand, Portland, Me., a Snider circuit house. . . . Former 20th-Fox district manager, Edward X. Callahan, who resigned last spring, was tendered a New Year's luncheon by his former colleagues at the Ritz Carlton Hotel with Jim Connolly, Phil Engel, John Peckos, Stanley Young and E. X. Callahan, Jr., in attendance. . . . The New Year's theatre grosses started off with a rush of business far exceeding expectations.

## BUFFALO

With a capacity crowd of barkers and their wives or sweethearts on hand, the 1953 staff of officers of Tent 7, Variety Club of Buffalo, was installed at a gala dinner-dance party in Hotel Statler. Jack Beresin of Philadelphia, international chief barker and Mark Wolfe, big boss, Indianapolis, were the guests of honor. The newly installed officers are: Dewey Michaels, chief barker; Billy Keaton, 1st asst. chief; Marvin Jacobs, 2nd asst. chief; Robert C. Haymen, dough guy and W. E. J. Martin, property master. New canvasmen installed are: Harry L. Berkson, Jack Chinell, Arthur Krolick, Albert F. Ryde, Elmer C. Winegar and Max M. Yellen. Dave Miller, 1952 chief barker,

becomes an international canvasman. . . . Mayor Ernest M. Hawkins of Niagara Falls, Ont., bitterly disappointed that world premiere of "Niagara," scheduled for Niagara Falls, N. Y., instead of his Canadian city, where the film was produced last summer. . . . Sam Yellen, of the Century managerial staff, and brother of Max Yellen, will be confined several weeks in Millard Fillmore hospital where he is recovering from a heart attack.

## CHICAGO

Chicago theatres are experiencing a wave of hoodlum trouble. Youths are invading the theatres in gangs and are defying all authority. Friday night has been reported as the most troublesome night of the week. . . . Ted Levy, Warner city salesman, has left the company. . . . The Woodlawn Theatre Building is up for sale. . . . Regina Bartlett, in the booking department at the local U. A. exchange for the past 10 years, has joined the Indiana-Illinois circuit as assistant to Al Rayner. . . . Marshall Migatz, who operates Valos' Hinsdale, Hinsdale, Ill., as a straw-hat theatre every summer, is out Wadsworth General Hospital, Los Angeles, after a siege of jaundice. . . . After a period at Minsky's Rialto, Art Belasco has rejoined the staff of the Ziegfeld, as assistant to manager Fred Mindlin. . . . John Dromey of the Great States Circuit will be honored at a luncheon in the Blackstone Hotel January 22. . . . An open house officially dedicating the new Variety Club of Illinois quarters in the Congress Hotel was scheduled for January 17. . . . The local Variety Club is planning a series of Monday night "stags," with important persons in the sports and entertainment fields scheduled to appear.

## CINCINNATI

Local and area exhibitors are still trying to solve the mystery of the vastly improved receipts over the holiday and since, which in many instances are exceeding the figures for the corresponding period last year. Many theatremen express themselves as believing that the turning point for a sustained box office improvement has arrived. . . . The Nordland, located in suburban Corryville, closed for the past several months, has reopened for operation in the evening and Saturday and Sunday matinees. Karl Allman is managing the house. . . . Joseph R. Murphy, manager of the Murphy theatre and supervisor of the Wilmington drive-in, Wilmington, Ohio, has been granted a leave of absence by the Chakeres Theatre Co. . . . Members of the industry here, as well as sports fans, are mourning the death of Harry B. Elliott, manager of Chakeres Fairbanks theatre, Springfield, Ohio, who passed away recently. Mr. Elliott was catcher for the Brooklyn Dodgers baseball team prior to entering the motion picture industry.

(Continued on opposite page)

## CLEVELAND

Cleveland Motion Picture Exhibitors Association meets Tuesday, Jan. 20, to hold its annual election of officers. Ernest Schwartz, who has served as president for 19 years is unopposed for reelection. Miss Rickey Labowitch is currently serving her 22nd year as corresponding secretary of the association. . . . Louis Kendis, brother of NSS office manager, George, and uncle of Associated Circuit's Leroy Kendis, died during the past week. . . . Joyce Holland Isroff, daughter of Mrs. Sidney Holland and the late Mr. Holland, well-known theatre manager, will marry Edwin Cohn of Lorain. . . . Off to Florida are the Abe Kramers of Associated Circuit; the Paul Gusdanovics and the Max Lefkowiches of Community Circuit. Henry Greenberger and wife leave Jan. 27. . . . Dave Leff, who arrived here less than two months ago as United Artist branch manager, has resigned. District manager Moe Dudelson is handling the office until a successor is named.

## COLUMBUS

Donald V. Gardner was elected president of Operators' Local 386 for a two-year term. Other officers chosen include H. Meade Feather, vice-president; David R. Cornwell, secretary-treasurer; Calvin Beard, financial secretary; Bill W. Weltz, recording secretary; Ned R. Welch, business representative; Paul Wareham, three-year trustee; William Constans, health and accident trustee and Willie Persons, sergeant-at-arms. . . . RKO Palace has booked the Natural Vision feature, "Bwana Devil," starting Feb. 20. . . . WTVN has received FCC permission to increase its power five-fold. New power will be 100,000 watts visual and 50,000 watts aural. . . . First municipal parking garage, to be erected on E. Long Street this spring, will have space for 583 cars in a five-story reinforced concrete structure.

## DENVER

Variety Tent will install their new officers at a dinner-dance at the Albany hotel. Randolph Scott will present the Humanitarian award. New Officers include Alex Murphree, drama editor of the Denver Post as chief barker; Don Hammer, 1st assistant barker; Wm. Hastings, 2nd assistant; Victor Love, property master, and Bernie Hynes, dough guy. Crew includes the above, the past chief barkers, and Fred Brown, Geo. (Scotty) Allan, Henry Friedel, James Micheletti, Gene O'Fallon and Joe Stone. . . . Mrs. Abel Davis is selling the Roxy to close the estate of her late husband. . . . Bruce Archer, son of A. P. Archer, went to work for Atlas Theatres in their offices on his return from an active service stint with the national guard air force. . . . The Ballantyne Co. has opened a sales office at 929 Twenty-First St., with Carl P. Knudson in charge.

## DES MOINES

Paul Webster, Republic branch manager here for the last four years, has been named a district manager for Republic. With headquarters in New York, Webster will have charge of the Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City and St. Louis exchanges. Kenny Weldon,

## H. H. EVERETT, CIRCUIT HEAD, CHARLOTTE'S MAN OF YEAR

"Man of the Year" in Charlotte, N. C., currently is H. H. Everett, circuit owner.

The city's leading citizen is chosen annually by previous Men of the Year. There are seven such men now. The "Man of the Year" is a citizen who's given fabulously of his time and energy to advancement of the community.

In the instance of Mr. Everett, in 1952, he found time to help merge the city's charity drives; become the first president of the United Community Services; serve a second time as president of the Chamber of Commerce; become a trustee and then chairman of the board of Charlotte's Queens College; serve as chairman of the building committee of the new Trinity Presbyterian Church; work as always with the Lions Club and the Variety Club in charitable projects, and head the Myers Park Country Club.

As the *Charlotte News*, founder and promoter of the award and designation, said of Mr. Everett, he has energy unbounded, "interests diverse, enthusiasm fabulous." And, "impatient enough to want to get things done in a hurry, he also is a suave diplomat, a persuasive organizer, and a man of good humor."

His theatre company, Everett Enterprises, operates some 70 houses in North and South Carolina. Its organizer, he has relinquished its active presidency to his associate, Worth Stewart, and has become board chairman so he may pursue his civic interests.

In the motion picture industry, his progressive and educative outlook has mani-



H. H. EVERETT

fested itself in Variety Club work (he was the local tent's first chief barker); as a director of the Theatre Owners of North and South Carolina, and in representation of the Charlotte territory on the board of the Theatre Owners of America.

Mr. Everett entered the industry in 1915, with the Mutual Film Corp.; went from there to Triangle Pictures, and then with Arthur Bromberg opened the Southeastern Film Exchange, Atlanta. This becoming Arthur C. Bromberg Attractions (subsequently Republic), he joined the parent company as southern division manager. In 1937, he organized his present company.

who have been a salesman for Republic, will take Webster's place in Des Moines. . . . D. H. Conley, RKO branch manager, is at Mercy Hospital following surgery. . . . James J. Sparks, former RKO booker who is now in the service, visited his pals on Film Row while on a furlough. Sparkie expects to obtain his release next month. . . . A. H. Blank, president of Tri-States, has been appointed to the national committee for the American Jewish tercentenary, which will be observed in 1954. . . . There have been two changes in personnel at Tri-States. Robert Leonard, city manager and manager of the Paramount in Des Moines, will go to Waterloo as city manager and manager of the Paramount there. William Haverty, formerly manager of the Illini in Moline, Ill., succeeds Leonard in Des Moines as manager of the Paramount.

## DETROIT

"Bwana Devil" continues to break records at the Madison as it enters its third week. . . . Don Miller is serenading theatre fans at the mighty console organ at United Detroit Theatres' Fisher Theatre. . . . Rufus Shep-

herd, manager of the Palms is back from a New York business trip. . . . Al Ackerman of the Eastside collected nearly \$8,000 from a party sponsored by him with proceeds going to the Sister Kenny Pohio Hospital Fund. . . . Ernest T. Conlon, executive secretary of Allied Theatres of Michigan and property master of Variety Club of Detroit, reports the Club will be entirely redecorated. . . . Irving Teicher is incorporating the Elsa Theatre Enterprises Inc., since he opened the Highland Park theatre.

## HARTFORD

Manchester Drive-In Theatre Corp., erecting a 750-car capacity drive-in at Manchester, Conn., expects to complete construction by late April. Bernard Menschell and John Calvocoressi, heads of the Community Amusement Corp., Hartford, are officers in the new corporation. . . . A probable precedent-breaker is installation of new 10-cent apple vending machine in the Allyn theatre, Hartford, first-run New England Theatre circuit house. As far as is known, the vending machine, which dispenses Con-

(Continued on following page)

*(Continued from preceding page)*

necticut grown apples, is initial such unit in any Connecticut theatre. . . . Sam Rosen, partner in Lockwood-Gordon-Rosen Theatres in Connecticut, is vacationing in Florida. . . . Norman Rolfe, Maine district manager for Lockwood & Gordon Theatres, has returned to his territory, following a brief Hartford visit. . . . Atty. Joe Shulman of the Shulman Theatre, Hartford, and Mrs. Shulman are in Miami Beach, Fla., on a vacation.

## INDIANAPOLIS

Trueman Rembusch was persuaded to serve an eighth term as president of the Allied Theatre Owners of Indiana by the board at its January meeting here last week. . . . Marc Wolf was elected vice president, Ted Mendelsohn treasurer. . . . Rembusch and Wm. A. Carroll, ATOI secretary, have gone to New Orleans for the National Allied board meeting. . . . ATOI will hold the first of a series of regional film clinics in the Van Orman Hotel, Fort Wayne, Jan. 27. The session will begin with a noon luncheon. . . . Victor Titus, Republic eastern district manager, was here last week introducing his successor, J. V. O'Gara. . . . Norma Roles has resigned as U-I booker to join her husband, now in the armed forces. . . . Vic Burke, Fortville; R. L. Hudson Sr., Richmond; James Akron, Tipton, and George Reef, Sheridan, were among state exhibitors on the Row last week.

## KANSAS CITY

"The Promoter" is getting into the "record run" class, with its seventh week at the Vogue. . . . The Kimo holds "The Four Poster" for a third week. . . . Patronage of first runs and subsequent runs continues ahead of the same period in 1952—with the public continuing to be selective. . . . "Road to Bali," is held for a third week at the Paramount—after big Christmas and New Year's week crowds. . . . The Boulevard drive-in, the only outdoor theatre operating near Kansas City through the winter so far, closed only two week-ends when storms raged. It had 200 cars at 26 degrees last week and operation is called profitable. . . . The board of directors of the Kansas-Missouri Theatre Association were to meet January 14, and receive reports from the committees that were appointed before the holidays.

## LOS ANGELES

Robert Kronenberg, Manhattan Films, injured in a fall, is recuperating in the Queen of Angels Hospital. . . . Charles Kranz and Irving Levin of Realart, went to Chicago to attend a sales convention. . . . The father of Ezra Stern, Film Row attorney, passed on. . . . Joe Hartman, National Screen salesman, is back at his desk after a short illness. . . . Alex Cooperman, Lux Films, took off for San Francisco to set up the campaign for "Anna," which will have its West Coast premiere at the St. Francis. . . . Bill Wasserman, U. A. salesman, is back in town after vacationing in his home town of Cleveland. . . . Bill Walsh, U. A. salesman, is recovering from an appendectomy. . . . Leland Allen, Cal Pac Corp., has returned to his post after a long absence due to illness. . . . Out of town exhibitors viewed

on the Row were: Bill Alford, Desert Hot Springs; Ben Bronstein, Palm Springs; Mrs. Phillip Kassen, Camarillo, Joe Markowitz, Encinitas, and Mac McCullough, Brawley.

## MEMPHIS

All branches of the motion picture industry joined hands in Memphis this week for the premiere of "Mississippi Gambler," at Malco theatre with all proceeds going to Variety Club's fund to build a Convalescent Home for Children. . . . Lloyd T. Binford, 86, chairman of the Memphis Board of Censors, entered Baptist Hospital ill with a virus infection. . . . Mrs. Annie Effie Lester, widow of the late John T. Lester, owner of Park theatre at Memphis, died at the age of 64 in a Memphis hospital. . . . Ritz theatre, which started a policy of free admissions with a contribution by patrons as you leave the theatre on Christmas Day, is still going strong with its "Donate-As-You-Leave" policy, manager Joe Simon reported. Under this policy, Ritz is using only first run pictures. . . . W. H. Booth sold his Booth theatre at Hollendale, Miss., to W. R. Tutt.

## MIAMI

Col. Mitchell Wolfson and Sidney Meyer added another link to the growing Wometco chain with the recent acquisition of the 600-car Skydrome drive-in. This Lake Worth theatre will be under the supervision of district supervisor Elmer Hecht and managed by Eli Arken, who is city manager of the West Palm Beach area. Ed Cutler is assistant and confection manager. . . . Margaret Hamm assumes the post of manager at the Grand and has Alice Richardson as acting assistant. . . . Things have been popping in the popcorn set and these changes were reported: Chet Dillie, assistant manager of the 27th Avenue drive-in concessions; Ed Kelly, in charge of concessions at the Boulevard drive-in; Richard Gersley, managing the 27th Avenue drive-in concessions; Edward Cutler, assisting with concessions at the Skydrome, Lake Worth.

## MILWAUKEE

The Schlitz Brown Bottle was the scene for a press luncheon in honor of Rock Hudson who was here last week in behalf of Universal's "The Lawless Breed." . . . S & M's Capitol theatre here will be opened for weekends only. . . . Carl Willinghams took over the Kiel theatre, Kiel, Wis., and the Towne at New Holstein from S. Chapman. . . . Bill Bralich has taken over the Lake theatre at Lake Mills, Wis., from Tommy Lees. Bralich also has the Myra theatre at Palmyra. . . . The Reel Fellows club of Milwaukee at a luncheon at Joe Deutsch Cafe held their election of officers. Elected president was L. J. Seidelman, Republic; vice-president, Mort Kramer, Columbia; secretary-treasurer, George Edgerton, 20th Century-Fox; Sergeant-of-arms, Bill Schwartz, Universal; trustees: Bob Baker, RKO, and Morey Anderson, RKO.

## MINNEAPOLIS

An encouraging outlook for theatre business was voiced by local industry leaders who cited big grosses on top pictures since

the first of the year. . . . The Princess, a neighborhood house operated by Bob Hazleton and Marvin Mann, has closed. Mann's Metro, which was closed previously, has been converted into a seatcover factory. . . . Clyde Cutter, on the staff of Theatre Associates buying and booking combine, will take over the Alhambra on the north side of the city. . . . A freight train struck the car of Vernon Adolphsen, operator of the Norwood, Norwood, Minn., killed his wife and seriously injured his 16-year-old daughter, who is not expected to live. Adolphsen was heading for Film Row to do some buying and booking. . . . Stanley Kane, executive secretary of North Central Allied, was in New Orleans to attend the national Allied board meeting.

## NEW ORLEANS

H. B. Paul, former field representative for Dixie Films, now represents Don Kay Enterprises. . . . Alberta Schindler, cashier Masterpiece Pictures, celebrated her 25th birthday on January 8. . . . Milton Cohen, U.A. eastern and southern division manager, visited the local exchange and district manager George Pabst for 3 days. . . . Nat Dreyfus, who for many years traveled the New Orleans exchange territory for both Pathe and Educational, is now with Columbia Pictures sales staff. . . . The opening of the Jet drive-in, Cut Off, La., was postponed due to the re-erection of the screen tower, which was blown down in a recent storm. L. J. Cheramie one of the owners said that the approximate damage was \$4,000. Others associated in the project are R. J. Soignet, Thibodaux, La., and Richard Guidry, Galliano, La. . . . L. C. Montgomery, Delta Theatres, Inc. and Wm. Cobb, president Exhibitors Poster Exchange, returned after a three day visit in Atlanta in the interest of their Poster Exchange.

## OKLAHOMA CITY

"Road To Bali" has been held over for the 3rd big week at the Harber theatre. . . . Burglars broke into the Royal theatre, Tulsa, Okla., Jan. 4 and got away with \$317.89 from a cash box. E. F. McKenna, theatre manager, said that \$71 had been taken the night before, which had not been reported. . . . 64 Drive-In Theatre, Muskogee, Okla., will be temporarily closed for the winter, and will be reopened in the spring. Proctor & Marsh, managers announced. . . . The Tivoli theatre, Ardmore, Okla., was selected to present the first showing in Oklahoma of "The Lawless Breed" for 3 days, Jan. 4-5-6 with a prevue Saturday night Jan. 3.

## OMAHA

The movie industry in Nebraska will entertain all members of the State Legislature at a dinner at the Cornhusker Hotel in Lincoln January 17, with Gov. Robert B. Crosby a special guest. The one-house Legislature has started its 1953 session and tax reduction is one of the top aims, according to a number of the senators. . . . Bill Miskell, Tristates district manager, said the Orpheum had one of its best New Year's Eve crowds to see the Martin and Lewis show, "The Stooge." . . . The territory gained and

*(Continued on opposite page)*

(Continued from opposite page)

lost outlets: Ralph Martin closed the Moorhead, Ia., theatre and Woody Simek announced his new Circle A theatre at Ashland, Neb., would open January 17. Ashland has been without a movie for more than a year following a fire.

## PHILADELPHIA

Gaiety, a central city landmark originally known as the Star, was leased to Herman Zuritsky. The theatre, which was one of the first burlesque houses in the city and last operated as a film house by the Hirst Circuit, will be demolished to become a parking lot. . . . The RKO exchange went 100 per cent on the Will Rogers' Memorial Hospital Christmas scroll. . . . Theatre operators in Reading, Pa., are happy over the fact that City Council has decided not to raise the 14-mills tax on real estate for 1953. . . . Jack Harris, operating Jack Harris Productions, independent film exchange, was appointed zone manager in this area for Essenjay Films, Inc., Chicago. . . . Dr. Samuel Goldstein is having a new roof placed on his Paxtang, Paxtang, Pa. . . . "Nick" Power, operating the County, Doylestown, Pa., is celebrating his 40th year in the industry, dating back to the opening of a 300-seat house here in January of 1913.

## PITTSBURGH

Manager Bill Elder of Loew's Penn had a Happy New Year with "Million Dollar Mermaid" on the screen. The picture was good for a holdover as was "April in Paris" on the Warner screen. . . . After 33 years of service on Film Row, mostly all with Warners booking department, Hilda Lissmann has retired. . . . The State theatre, on Fifth Avenue, will be sold shortly to settle the estate of the late James B. Clark. . . . The Ladies Theatrical Club did a swell job hosting the Variety Club's weekly family night. . . . Ted Tolley, head of MGM's service department, has been re-elected president of Film Exchange Employees local B-11 for his 13th term. Joe McCormick, RKO shipper, was named business agent.

## PORTLAND

The first week of Jan. has been one of the biggest grosses for downtown theatres in nearly a year. Strong product with strong "sneak prevues" on New Years Eve helped the take. Most houses have pictures in their second week. Paramount field man Walter Hoffman, in town for a few days to check on "The Road To Bali," . . . It is doing a scorching business. . . . Mrs. J. J. Parker off to Los Angeles on a business-pleasure trip. . . . Dick Edge, J. J. Parker city manager in Astoria, was here to confer with general manager Jack Matlack. . . . Blue Mouse theatre has just completed its new front. . . . Three-month-old TV in Portland has definitely cut into theater grosses. All three chains are hurting for product and each theatre manager is having to promote his picture and house.

## PROVIDENCE

Edward Gould, well known in summer stock and stage circles throughout the East, came to grips with the Providence Board of Censors and was triumphant. Booking a

revised version of the Broadway hit, "Tobacco Road," at The Playhouse, Gould was refused a license and was threatened with arrest should he go ahead with his plans. Deciding not to take the arbitrary ruling lying down, Gould appealed to the Superior Court. He pointed out that all of the objectionable material had been deleted; was granted an injunction, and the play was opened on schedule. Gould was congratulated for battling the censorship regulations which have for so many years harried local theatre operators. . . . "Million Dollar Mermaid" was held over for a second week at Loew's State. . . . Dave Levin held "Ruby Gentry" for a second week at the RKO Albee.

## SAN FRANCISCO

Building activity centers around the new Trans-California drive-in at Los Banos. The 480-car theatre, designed by David Bolton and costing approximately \$90,000, will be ready for operation July 15. When completed, the out-doorer will be supervised by city manager Amelia Silva. . . . The 1385-seat Midtown, closed some time ago by Fox West Coast, is being dismantled and the property will be sold. . . . Unicorn Theatres have closed the San Francisco office; all business is handled through Los Angeles. . . . Variety Club's installation of officers will take place at the dinner-dance January 24 in the clubrooms. In charge of the \$7.50 per plate affair are chairman John Parsons, Jack Blumenfeld and Ralph Clark. . . . Berne Paddock was on the row booking for his drive-in at Armona. . . . IATSE Local 17 new officers are president, Robert Hazzard; vice-president, Gladys Paul; secretary, Jesse Wright; financial secretary, Joseph Cannon. . . . Max Bereut, Warner Brothers field man, returned from Los Angeles.

## ST. LOUIS

This city had its first World Premiere in a long time as Universal International's "Mississippi Gambler" starring Tyrone Power made its debut amid much fanfare January 13 at the Fox theatre. . . . MPTO's new grievance committee headed by Lester Kropp of the Fred Wehrenberg circuit is getting set for its first official meeting. Kropp thinks his committee will be an important factor in future owner-distributor relations. . . . Christmas movie business here best in recent years. . . . Out city exhibitors in town for a visit: Bill Williams, Union, Mo.; Harry Blount, Potosi, Mo.; and Joe Goldfarb of Alton, Ill. . . . The Ansell Bros.' Empress Playhouse rounding out its first year as a combination legitimate theater-movie house.

## TORONTO

Irving Siegel, UA salesman here, is the proud poppa of a second child. . . . "Pride and Prejudice," is being reissued in Canada by MGM, and will open at the Eglinton here towards the end of the month. . . . Famous Players managers here gathered after midnight to do honor to Fred Trebilcock who has resigned the helm of the Imperial, to go to California. Russ McKibbin takes over from Fred. . . . Headoffice executives of Famous Players held a special dinner for Jack Arthur, theatre supervisor who resigned his post to take special post as producer of the Canadian National Exhibi-

tion Grandstand Show. . . . Jim Hardiman, assistant director of publicity and advertising for Odeon Theatres, who went to England for the Christmas and New Year's holidays, is expected back soon. . . . A special show was held at the Odeon Carlton in aid of the Women's College Hospital. Leonard Brockington, president of Odeon, spoke. . . . Arthur Manson, MGM ad pub chief in Canada, due to aisle it Jan. 26 with a Pittsburgh girl voted the most popular person in TV in Pittsburgh in 1952.

## VANCOUVER

Harry Woolfe, United Artists, and his staff were the winners in the Canadian zone drive in the Heineman Sales Drive. Prize was a substantial cash prize to the staff. . . . Stan Bailey and Francis Mohler have started work on their 400-car Northern Lights drive-in theatre at Camrose, Alberta. . . . A second drive-in theatre, the Loughheed, in Burnaby, B. C., was fined \$50 for operating on Sunday, breaking the Lords Day Act. . . . Frank Gilbert, Paradise projectionist, returned from a vacation in Mexico and said he has picked an ideal spot there to retire in the near future. . . . Shirley Strach, Dominion theatre head candy girl, will marry Joe Merrithen, a S-S in the American Air Force at present stationed in Seattle. . . . Irene Schnepp, dominion cashier, was given four months leave of absence to visit her native New Zealand. . . . Joan Edworthy, former Victoria Road cashier, is the new secretary to Ivan Ackery at the Orpheum and succeeds Francis Sugerman, resigned.

## WASHINGTON

Loew's Capitol theatre will have an active part in the Inaugural Festival, on January 19, with a show scheduled at the theatre for 10:30 P.M. The house seats 3400. A "first" show will be held at 8:30 P.M. at Uline Arena, which seats 8000. Entertainment will be identical. . . . Victor J. Orsinger, chief barker of the Variety Club of Washington for 1953, has announced the following committee chairmanships: Welfare, Morton Gerber; Ways and Means, Frank M. Boucher and Jack Fruchtmann; Membership, Gerald P. Price; Public Relations, Alvin Q. Ehrlich; Finance, Fred S. Kogod; House and Entertainment, Joseph Gins; Committee on Planning and Improving Physical Facilities, Orville Crouch; Speakers and Distinguished Guests, Jake Flax and J. E. Fontaine; Ladies Committee, R. Wade Pearson. . . . The Community Film Council will sponsor a program of historic films at the National Archives Auditorium. . . . New members of Tent No. 11 approved by the Membership Committee include: Al D. Valente, Robert H. Brent, John Puleo, Richard Cohen, Maynard L. Wayne, and associate member, Gilbert G. La Gorce.

**HENRY  
R.  
ARIAS**

PURCHASING AGENT

Foreign and Domestic

Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574

Serving the Industry Since 1913,

Negotiations in Any Language.



CABLE:  
HENARIAS, N. Y.

# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## FOR RENT

IDEAL SPACE, NEWLY DESIGNED FOR MOTION picture and television trailer production and sales. Top floor, light on all sides, vast window area, well maintained building off Fifth Ave. in lower midtown. Includes studio 20'x30', three cutting rooms, dark room. Air-conditioned. Approximately 10,000 square feet net space. BOX 2700, MOTION PICTURE HERALD.

## STUDIO EQUIPMENT

OTHERS DO IT, YOU CAN, TOO! SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## THEATRES

FOR SALE MOTION PICTURE THEATRE, seats 432. Air conditioned, 6 office rentals. BOX 653, BOYNTON BEACH, FLORIDA.

## BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

## Legion Reviews Three New Productions

The National Legion of Decency this week reviewed three films, putting one in Class A, Section I, morally unobjectionable for general patronage, and two in Class B, morally objectionable in part for all. In Section I is "Leonardo da Vinci." In Class B are "All Ashore," because of "suggestive sequence and costuming," and "The Man With the Grey Glove," because it "tends to condone immoral actions; suggestive costuming."

## Walter Reade, Jr., Talks To AMPA School Graduates

Students who attended nine or more of the 12 sessions of the Associated Motion Picture Advertisers of New York School

## DRIVE-IN EQUIPMENT

ORDER NOW, OPEN IN 1953. EQUIPMENT FOR all sizes drive-ins from \$1,595. In car-speakers, \$15.90 pair with junction box. Underground cable \$65M. Ramp signs, \$14.95. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19

## HELP WANTED

GENERAL MANAGER IN FULL CHARGE OF two 1,000 car deluxe outdoor theatres in Indianapolis. An excellent position and opportunity with a good salary and earnings participation for the right executive. Must have the proper background and experience in all operation phases including the fast and important food and concessions business in these theatres. Reply giving qualifications and references. JOE CANTOR, 3225 N. Meridian St., Indianapolis.

MANAGERS AND ASSISTANTS, FIRST RUN deluxe theatres, large metropolitan Eastern city. State salary, experience, references in first letter. BOX 2701, MOTION PICTURE HERALD.

EXPERIENCED AGGRESSIVE MANAGER wanted for situation in New York State. Please reply giving background, salary requirements, etc., whether available for interview. Reply BOX 2702 MOTION PICTURE HERALD.

YOUNG ENGINEER FOR WORK IN SOUND and projection department of theatre supply company located in the South. Applicant should be willing to travel and should have practical and technical training in the installation and servicing of theatre sound and projection equipment. In reply give age, education and experience. Apply BOX 2703, MOTION PICTURE HERALD.

## USED EQUIPMENT

COMPLETE BOOTH EQUIPMENT, SUPER SIMPLEX heads, RCA amplifier, Strong utility lamps and rectifiers. Other miscellaneous equipment. MRS. REITMEYER, 41 Wallace St., Freeport, N. Y. FReeport 9-7092.

SUPER SALE ON SUPER SIMPLEX MECHANISMS, excellent condition, only \$262.50 each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

on Showmanship were awarded diplomas Thursday evening by Harry McWilliams, AMPA president, and heard as their guest speaker of the evening Walter Reade, Jr., president of Walter Reade Theatres. During the course, many leading executives in theatre operation and advertising addressed the students.

## Distributors Begin Exchange Negotiations on Local Level

A branch operations committee from the distributing companies last week sat down in Philadelphia to negotiate a new wage agreement with the exchange employees local IATSE unit. It marked the start of an attempt to negotiate unit by unit. Tom Murray, Universal, is chairman of the distributors' committee.

TRY AND TOP STARS' OFFERINGS: SUPER Simplex mechanisms, \$475; pair, \$475; 222 sound system, MI 9030 soundheads, double channel amplifier, etc., rebuilt, \$1,250; 2 unit electric ticket register, excellent, \$74.50; aluminum reels \$1.25; film cabinets, \$1.25; section. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

GOING EAST! USED MARQUEE LETTERS: 100-10" Wagner plastic \$60; 500-8" Wagner aluminum \$60c; 150-10" Adler aluminum \$75c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY \$4.75; changeovers, with footswitches, \$42.50; parts for Simplex and Powers 30% discounts; sand urns, \$4.95. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

ORDER SAMPLE MASONITE MARQUEE LETTER. Be convinced! 4" 35c; 8" 50c; 10" 60c; 12" 85c; 14" 115c; 16" \$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS 15 AMP., \$4.50; REPLACEMENT for Simplex, Powers, 25% off; Reflectors 30% discount; 9"x12" plastic screens, \$42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

## SEATING

FOR SALE 989 MULTIPLE-PLY VENEER BACK, spring edge cushion chairs. Excellent condition. Sold as is and where is, Ottawa, Illinois. Contact T Dariotis, ALLIANCE THEATRE CORPORATION, 231 S. La Salle St., Chicago, Ill. Phone: Dearborn 2-1290.

CHAIR BUY OF A LIFETIME: 920 MODERN Heywood 7-ply veneer back spring edge cushion chairs, curved steel standards. Excellent condition, only \$5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## Urge Fight Control of College Football on TV

"Television continues to be a serious threat to the welfare of college football"; and, so saying, the television committee of the National Collegiate Athletic Association last week recommended that tight controls be maintained upon the televising of games.

Football television has for two years been limited to one game per week in one area. The committee did say consideration should be given to some relaxation of this limitation, but stressed the need for strict supervision of telecasts.

The committee's report was made to a convention of the Association in Washington. Two institutions which have been struggling for permission to make their own decisions on telecasts are Notre Dame and Pennsylvania.

# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

## Can the Living-Room Audience Be Made To Pay?

LAST summer, J. J. Fitzgibbons, president and managing director of Famous Players-Canadian Corporation, announced that his circuit had acquired a 25-year franchise for "Telemeter" whereby television will pay off with a box office intake of its own. More recently, Wall Street houses have been boosting Paramount stock because that company owns 49 per cent of this new device, which with other interests will put Paramount "in on the ground floor" in any new television developments to come.

What we particularly like about this further example from Famous Players Canadian, another proof of the oft-repeated statement that they are "a circuit that does things first," is the additional fact that they may point the way towards a new, practical and economic wedding of television and the motion picture industry.

Neither Telemeter, nor any other pay-off by the "living room" audience has been given the green light by our Government agency in charge of communications.

The subject has been a controversial one in the United States for the last three years, confused by special interests and promotions. One 90-day test was conducted in Chicago by Zenith for its Phonevision system and observers are still arguing about the figures. Another indefinite test period was allowed Skiatron in the New York area, again without definitive result.

Commander McDonald, head of Zenith Radio Corporation, was promoting "Phonevision"—a comparable device—with the F. C. C., a few years ago, at a time when our mutual friend, Eddie Dowling, had a show in Chicago, playing at the Blackstone theatre. And Eddie sums up the case in few words: "There were a million TV sets in the Chicago area, and if we could broadcast our play at \$1 for each receiving set that asked for it, we could have grossed half a million dollars."

Of course, that is "legitimate theatre" and not film business; but the fact remains,

### COLOR BY TECHNICOLOR

A lot of fine pictures coming up, for release soon, and many of them we've seen, at press previews, far in advance. Managers have never had so much to look forward to, and with as much confidence in the future. If there is an outstanding factor, it is the predominance of color, fine color, on the screen. That alone is an indication of our supremacy.

Notably, we've seen the new United Artists' picture, "Moulin Rouge"—directed by John Huston, in which Jose Ferrer does such a masterful portrayal of the character Toulouse-Lautrec, "troubled genius of the art world." Showmen are saying that a new definition of "intellectual" is anyone who ever heard of Toulouse-Lautrec before they made this picture. But you can be sure of one thing, your audiences will never forget Jose Ferrer in the part he plays, the astonishing portrayal of a dwarf.

The paintings of Toulouse-Lautrec are distinguished for their color, and in making this picture, John Huston and Jose Ferrer have contrived to obtain the same coloring in Technicolor. You will recognize the result of this effort on the screen, and you may wonder how they did it. It's probably the finest, the softest, the most pleasurable color you've ever seen in motion pictures. "Moulin Rouge" will make history.

that nobody knows what the public might pay for legitimate theatre or motion pictures, if they were given a chance to prove it. When the result that is around the corner is so nebulous, maybe it's safer to wish for protection than for profit. Perhaps the ladies and gentlemen of the F. C. C. are right in taking time to study an obviously complex subject with many economic complications.

Paramount's \$1,000 prize contest for the best exploitation of the Pine-Thomas picture "Caribbean" has been completed and five winners will be announced this week. We are glad that the contest was split up to include five winners, in as many categories. Talking with Sid Blumenstock, Paramount's advertising manager, who expressed his personal wish that this had been held for one capital prize of \$1,000 to a single winner, we disagreed.

When five winners can get the reasonably substantial sum of \$200 each, then the benefits derived from the contest are multiplied, and in as many places, showmanship is stimulated and rewarded.

Coming up, is the 20th Century-Fox \$7,500 contest on "Something for the Birds"—in which a hundred or more winners will receive prizes. This insures widespread recognition of good showmanship, in large and small situations, with local appreciation for the prize winners, in all parts of the country.

Our tribute to Adolph Zukor, who celebrates a "Golden Jubilee" in Film Business in 1953—was paid many years ago, when we made our first "sleeper jump" across Pennsylvania, to see "Queen Elizabeth" at George Krupa's Hippodrome theatre in Lancaster, downstate. In those days, we were afraid of the big cities, and so we didn't go into Philadelphia. But we will never forget the experience, arriving in Lancaster at 5 o'clock in the morning, and going around town, looking at every three-sheet and all the advertising that we could see "by the dawn's early light." The theatre opened at eleven, and we were the first in line. On that same pilgrimage, we learned about Lancaster markets, and Pennsylvania Dutch cooking. And there have been many in Paramount, particularly Sidney Kent and John Clark, whom we will always remember as good friends.

—Walter Brooks

# Here Comes The Band!

Sam Greisman, manager of the Embassy Theatre, Fort Wayne, Indiana, had five massed high school bands in the lobby of his theatre for a preview of "Stars and Stripes Forever"—a picture promotion that would have pleased John Philip Sousa!

DRUMMING IT UP FOR THE 'GATORS'



The University of Florida Band, "The 'Gator Band," of Gainesville, Fla., is one of the finest collegiate bands in the country, 125 members, and known the country over for its field presentation at the big games.



You can almost hear the impact of this classic promotion—five high school bands in action!



Hotter than a pistol, these members of the Michigan State College band, at East Lansing, Mich.



This is the original "Sousaphone"—created by the March King and used throughout the world.



The Highlander Band of the Lake Wales High School, Lake Wales, Florida, is among the finest.



Goshen High School Band, Goshen, Indiana, was organized 31 years ago, and is widely known.

# Paramount's SHOWMEN IN ACTION

## Contest Has 5 Winners

Five theatre managers, two in Jacksonville, Fla., and one each in Brooklyn, N. Y., Richland, Wash., and Ogdensburg, N. Y., have been declared winners in Paramount's \$1,000 exploitation contest for "Caribbean"—Pine-Thomas Technicolor production starring John Payne, Arlene Dahl, and Sir Cedric Hardwick—it was announced this week by Sid Mesibov, Paramount's exploitation manager.

The winners in the five categories will each receive from Paramount a prize in the form of \$200 in U. S. Savings Bonds. For the best newspaper campaign, R. A. Langston, Florida theatre, Jacksonville. For the best window display, Gene Pleschette, at the Paramount theatre in Brooklyn. For the best lobby display, F. H. Stiles, manager of the Uptown theatre, Richland, Washington. For the best theatre front, Phillip A. Lentz, at the Palace theatre, Jacksonville, and for the best example of promotion, John Langford, manager of Schine's Strand theatre, Ogdensburg, N. Y.

A score of theatres were represented in the exhibits put out for judging, and among them, some good campaigns and many instances of good showmanship. Several that we liked, we hope may be entered for the Quigley Awards, for deserved recognition. We're glad to see at least one small situation among the prize winners, for there is need for incentive at the grass roots.

## Ackery's In "Business"

Ivan Ackery, well-known manager of the Famous Players-Canadian Orpheum theatre, Vancouver, B. C., is in a new business—according to an exhibit filed here with the U. S. Customs and the publishers of Managers' Round Table. It's "Monkey Business"—a 20th Century-Fox picture and Ackery's 25th Anniversary program—and we have a substantial campaign book to prove it. On this occasion, "the Ack" had the cooperation of all three Vancouver newspapers, the *Sun*, with 175,000; the *Province* with 110,000 and the *News-Herald*, with 45,000, all at once, for the first time in local history.

Each newspaper had a full cooperative page on the picture at the Orpheum, which didn't cost the theatre a cent—and besides there was a magazine story in color in the Sunday *Province*, and \$1,000 in prizes, promoted from local cab companies in a lucky number draw. (We are lucky to get a cab to ride in!) Fifty thousand heralds (repeat, 50,000) with the sponsorship of a credit jewelry concern, with prizes to match, and Ackery's own 25th Anniversary celebration rounded out the campaign.

Pearce Parkhurst can look across the page and see a couple of his old home towns represented among the top collegiate bands in the country, competing for "Stars and Stripes Forever."

For the first time in history, Karl Fasnack, advertising and publicity director for Loew's State and Orpheum theatres, Boston, was able to swing a banner across Washington Street, for "Plymouth Adventure" at both theatres.

Peter Pisano, manager of Warner's Avalon theatre, Chicago, says he got a good feeling from the audience reaction to his nice Christmas manger lobby decoration.

Bob Harvey, manager of the Capitol theatre, North Bay, Ont., made a hit with the kids in his theatre, by giving them a chance to talk to Santa Claus, in the lobby.

Joe Real, manager of Warner's Midwest theatre, Oklahoma City, ran a "flash" bulletin in his lobby, from the Warner News, when Billy Vessels, local football celebrity, won the Heisman Trophy. Joe found the billing in an advance synopsis sheet.

Lou Cohen, manager of Loew's Poli theatre, Harford, offered a \$25 bond to the first youngster born in 1953, as promotion for "Million Dollar Mermaid." Two guesses as to the name that will be selected for the lucky winner. It'll be Esther, or Lou.

Bob Cox, manager of the Kentucky theatre, Lexington, Ky., running a very good classified contest in the *Sunday Herald-Leader*, with \$56 in prizes and 80 free tickets for those who could combine foot-loose words in a humorous paragraph.

Harold Lee, manager of the Babcock theatre, Bath, N. Y., put his relief doorman, John Snyder, out on the assignment to sell 15 merchants on a cooperative page in the *Steuben Courier*—with dandy results for all parties concerned.

Lee Willis, manager of Schine's Piqua theatre, Piqua, Ohio, arranged with TWA to fly in lobby display and background stuff on Ireland, for "The Quiet Man."

Lewis Thompson, manager of Schine's Holland theatre, Bellfontaine, Ohio, found two original members of Sousa's Band, right in his home town, and it overshadowed all other exploitation for "Stars and Stripes Forever."

Bob Appel, manager of the Crest theatre, Reno, Nevada, won the coveted Skouras "National Showmen" award in Northern California and with it a \$250 check.

Five additional field men have been added to RKO's exploitation staff to handle pre-release openings of "Hans Christian Andersen," according to Richard Condon, director of advertising, publicity and exploitation.



Elwood Jones, Jr., manager of the RKO Grand theatre, Cincinnati, planned this Treasure Hunt, with bicycles as prizes, and "Capt. Bonney" as a lobby attraction, for the engagement of "Abbott & Costello Meet Captain Kidd," with the sponsorship of Checker Stores.

# E. J. CLUMB PLANS ONE OF HIS CO-OP PAGES



Ervin J. Clumb, manager of the Towne theatre, in downtown Milwaukee, always has good cooperative ads, and since a page in the *Milwaukee Journal* is not cheap, this is a good example to study, just to see how he does it. There is nothing so very complicated in this art-work or preparation that couldn't be done in many cities and towns with a good newspaper.

Note first the six reverse-cut areas that carry the sponsored ads, and which pay for the page. These could be type boxes, instead of reverse cuts, but if your newspaper can do it, then the form shown here is preferable. The big head of Bing, and the pose of Jane Wyman are right out of the

pressbook, and so is the newspaper ad mat which has the selling approach on the picture. All the big heads, the border and the theatre signature are relatively simple forms of art work that needn't cost too much.

We've kept this good example of a newspaper page, on a co-operative basis, because it is one of the most practical, and profitable, means of obtaining large advertising space, at no cost to the theatre. It can be done, and it's being done, all over the country, and with the sponsors completely happy about their deal. It just happens that Erv Clumb is an old hand at it, and practised. A good example of showmanship from him is a good example for everybody.

## Jack Foxe's Inspiration

A lot of managers, in lots of places, will get a response on "Stars and Stripes Forever" from oldtime Sousa fans and people who were part of the period, but few will uncover such a "natural" as Jack Foxe, director of advertising and publicity for Loew's theatres in Washington, found when he dug into this treasure-lode of exploitation. Jack went into the files of the *Washington Post* and read up on a contest which the newspaper held sixty-three years ago when John Philip Sousa introduced the famed "Washington Post March." And, moreover, he found a winner of that contest, Mrs. Anna Roach Newman, who was awarded a gold medal.

You can just imagine what the *Washington Post* did with this news story, and the reception for the honored lady, at Loew's theatre! Mrs. Newman was a first-grader when she wrote her essay!

P. S.: The newspaper even paid for a series of 17 ads which were used in the search for a local resident who had been a contender in the original contest. The ads were headed, "Where were you on the afternoon of June 15th, 1889? Where were you when the band was playing?"

## Manager Charts Results Of His Exploitation

G. W. Eckerd, 3rd, manager of the State theatre, Lebanon, and an old Round Table member, reports his handling of "Plymouth Adventure" beginning with cooperative ads sponsored by Free-Westinghouse sewing machines. Then, a preview for forty women graduates of a sewing school conducted by a department store. Then, a local radio tieup, and the posting of sixty educational 1-sheets in 45 public and parochial schools. Then, the models of the Mayflower, for window display purposes, and a tieup with a local restaurant.

That was the preliminary campaign. Following it, came his regular newspaper advertising and street ballyhoo of Plymouth cars. He reports the opening day's business as "better than average." Second day, "just fair." Third day, "picking up." And finally, "Business O. K. It was worth it." That completes a chronological chart of promotion in action.

## Mutual Broadcasting Salute Over 525 Radio Stations

The network radio program, "True or False" over 525 Mutual Broadcasting System affiliates, will salute Universal's "Mississippi Gambler" on Friday evening, January 16th. The show is to be recorded on stage at the Fox theatre, St. Louis, on January 13th, as part of the three-city saturation premiere, in St. Louis, Memphis and New Orleans, January 13th to 15th inclusive, which tees-off the launching of 250 play-dates in the Mississippi Valley.

## **RULES OF THE QUIGLEY AWARDS**

**Q** TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:  
**QUIGLEY AWARDS COMMITTEE  
MANAGERS' ROUND TABLE  
1270 Sixth Avenue, New York 20, N. Y.**

# **Selling Approach**

**BREAKING THE SOUND BARRIER—United Artists.** Jet-packed excitement. The story of flying beyond the speed of sound! One of the most thrilling films ever made, and attracting so much attention from the critics that new stars in this market will be winners of industry awards for their great performances. Sir Ralph Richardson, a great British actor, adds to his laurels. "How much can a woman take? They lived and loved like the jets they flew, fast and dangerous!" 24-sheet and other posters will sell the idea; the herald will key the campaign, and the newspaper ad mats are even better in offering something so new, so different, so breathlessly exciting, that your folks will be talking about it next year. "Nothing on earth can match its supersonic thrills! A thousand thrills a minute, a thousand feet a second, through space!" Make no mistake, use jet-packed showmanship to sell this jet-propelled romance. You'll have something to regret if you miss the airlines bus for this take-off. Aircraft warning services, civilian defense agencies, civic leaders, will bless you for bringing them this picture which qualifies as one of the year's ten best. There's a big 35¢ mat bargain for small situations, and plenty of posters and accessories. Newspaper ads contain the most novel selling approach.

**FACE TO FACE—RKO Radio Pictures.** Something new! It's "Duo-Drama" on the screen. You've had "Encore" and "Trio" and "Full House"—this is a pair to draw to. Two matched stories told within the length of a single feature film, to make a perfectly balanced program. The very idea is intriguing. Six-sheet and other posters will make cut-outs for lobby and marquee display. Newspaper ad mats are adequate and sell the "face to face" idea, both in type and pictorially. Produced by Huntington Hartford, the heir of the A. & P. fortunes—but he doesn't know about the big 35¢ economy-size complete campaign ad mat for small situations! It should be an item on his shelves in future trading. Two good casts in this unique picture, and much to justify your belief in it and the selling of it to your patrons who are always on the lookout for something different.

### **AVAILABLE:**

Theatre and Film Executive. Experienced advertising, publicity and general theatre operation and supervision. Trained to get best concession results. Many years large circuit film buyer and co-partner film booking and buying group. Experience as head large theatre groups fits me to supervise operations small towns and major city first and subsequent runs. Acquainted with sales executives all companies. Will go anywhere. Interested in proposal where results pay off.

Box 505, Motion Picture Herald,  
1270 Sixth Ave., N. Y. 20, N. Y.

**APRIL IN PARIS—Warner Brothers.** In color by Technicolor. Oui! Whee! It's a musical spree, in Paree. Doris Day and Ray Bolger in a new color film, Dancing terrific! Music magnifique! Mam'selles, oo-la-lovely! Happy as Springtime, in the Gayest City in the World. 24-sheet and all posters are good likenesses of the stars and the settings. There's a standee listed, price \$18 and if you buy a 3-sheet for 45¢, you can make it yourself and save a lot of money, every week. It takes a bit of doing, but it pays well, like all good jobs, well done. Newspaper ad mats in all sizes, including the teasers and the big 35¢ bargain mat for small theatres, have the spirit of the picture, with good display of the popular stars. Ray Bolger will be appreciated opposite Doris Day, as a new team. A set of Color-Glo stills will help you sell color with color in a special lobby frame. Music tieups are natural, and you'll find plenty of them, with a Columbia record album and sheet music. Picture is also a natural along fashion lines for merchant tieups, and if you run this along about Easter, it will tip off good cooperative ad pages. There's a set of fashion stills in the pressbook that you can show your newspaper's fashion editor or the department store's advertising manager, with effective results.

**AGAINST ALL FLAGS—Universal-International.** In color by Technicolor. From adventure's golden age, comes its most exciting tale! Of Brian Hawke, the renegade, who ravished the pirate port of Madagascar, to steal the love of its Corsair Queen. Strong poster quality in 24-sheet and other sizes, will make good cut-outs for lobby and marquee display. Herald to tip you off on the best advertising slants, and "Color-Glo" stills to sell color on the big theatre screen. Newspaper ad mats are many and widely assorted for size and shape. The big economy mat at 35¢ has everything for small situations, and there's a utility mat for larger houses who design their own advertising. Errol Flynn and Maureen O'Hara are insurance that this picture beats staying at home and looking at television. There's interest for grown-ups and plenty of action for kids. Publicity mats will sell Maureen O'Hara to hardboiled editors, and get you free space for illustrated reviews or advance write-ups.

|                                       |   |
|---------------------------------------|---|
| <b>FILMACK</b>                        | <b>SPEED!<br/>QUALITY!<br/>SHOWMANSHIP!</b> |
| <b>SPECIAL<br/>TRAILERS</b>           | <b>CAN'T BE BEAT!</b>                       |
| 630 NINTH AVENUE<br>NEW YORK 36, N.Y. |   |
| 1327 S. WABASH<br>CHICAGO 5, ILL.     |   |

# "What the Picture did for me"

## Columbia

**BLONDIE GOES TO COLLEGE:** Penny Singleton, Arthur Lake—These pictures may be old, but they never fail to draw. Had matinee Christmas day and the house wouldn't hold them. Good business on Friday. Played Thursday, Friday, December 25, 26.—Howard McGill, Elmore Theatre, Eclectic, Ala.

**PAULA:** Loretta Young, Kent Smith—Very good and well received by all. Child star outstanding. Business good—enough said. Played Sunday, Monday, December 14, 15.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

## Metro-Goldwyn-Mayer

**INVITATION, THE:** Dorothy McGuire, Van Johnson—Had the story been filmed from start to finish, instead of using the flashback method at various intervals, it might have been less difficult for some of our patrons to follow. Essentially a women's picture, it pleased that section of the audience, but the men did not like it. Luckily we had double-billed it with "Love Is Better Than Ever," which did please the men. Played Monday, Tuesday, December 22, 23.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

**GLORY ALLEY:** Leslie Caron, Ralph Meeker—Very good mid-week picture. Leslie Caron sure did better in this than in "An American in Paris." Something like "The Strip." Played Tuesday, Wednesday, December 23, 24.—James Hardy, Shoals Theatre, Shoals, Indiana.

**LOVE IS BETTER THAN EVER:** Elizabeth Taylor, Larry Parks—A very entertaining and amusing romantic comedy which should please all types of patrons. Many commented on the engaging performance of Larry Parks. It's a pity he is not playing in movies currently. The patrons seem to like him, and surely that's what matters. Miss Taylor shows to advantage, and her following is assured here after this. Played Monday, Tuesday, December 22, 23.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

**LOVELY TO LOOK AT:** Kathryn Grayson, Howard Keel, Red Skelton—A very good picture, beautiful color, with Red Skelton at his best. Very funny and we did above average business. Played Monday, Tuesday, December 15, 16.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

**LOVELY TO LOOK AT:** Kathryn Grayson, Howard Keel, Red Skelton—This proved to be ideal holiday entertainment for us. It had girls, color, songs, dances, a fashion show, and the clowning of Red Skelton which was much enjoyed by our small town audience. And the price was right too. Played Wednesday, Thursday, December 24, 25.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

**TALK ABOUT A STRANGER:** George Murphy, Nancy Davis—The folks liked it, so what more can you ask? Did average business in this small town. Played Wednesday, Thursday, December 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

**TALK ABOUT A STRANGER:** George Murphy, Nancy Davis. Double billed with "Young Man With Ideas" (MGM) as the lower half. Entertaining enough story of a boy and his dog, but when the dog is found poisoned, the story turns into a canine mystery—"who-dun-it." However, it was different, and as a second feature will please well. Played Wednesday, Thursday, December 17, 18.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

## Paramount

**AARON SLICK FROM PUNKIN CRICK:** Alan Young, Dinah Shore—If the opera singing had been left out, this would have gone over much better. A fair musical, but I guess they see enough of Dinah Shore on TV. Played Sunday, Monday, December 21, 22.—James Hardy, Shoals Theatre, Shoals, Ind.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS **What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

**ANYTHING CAN HAPPEN:** Jose Ferrer, Kim Hunter—Stay away from this one. It may go all right in large cities, but is no good for small towns. Too much foreign talk in it. Played Tuesday, Wednesday, December 16, 17.—James Hardy, Shoals Theatre, Shoals, Ind.

**JUMPING JACKS:** Dean Martin, Jerry Lewis—Fine and dandy. Played to full house Sunday and good business Monday. This town goes for these two. Played Sunday, Monday, December 21, 22.—Howard McGill, Elmore Theatre, Eclectic, Ala.

**JUMPING JACKS:** Dean Martin, Jerry Lewis—Just another silly comedy that didn't do the business for me that it should have done. Not up to their standard. Played Thursday, Friday, October 30, 31.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

**JUST FOR YOU:** Bing Crosby, Jane Wyman—Fairly good, but seemed to lack something. Just did not click, and business was below average. Allocated too high. Played Wednesday, Thursday, December 3, 4.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

**SON OF PALEFACE:** Bob Hope, Jane Russell, Roy Rogers—This picture is jammed full of laughs. Our business was really good and comments of patrons were very good. Played Wednesday, Thursday, December 10, 11.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

**SON OF PALEFACE:** Bob Hope, Jane Russell, Roy Rogers—Here's one that will pull them in, at least it did here. I had the best Sunday night in months. I don't know which one of the stars in this picture did it. My personal opinion is that all three of them did. Bob Hope, Jane Russell and Roy Rogers. It's crazy but they liked it. This is a laugh riot all the way. Played Sunday, Monday, December 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

**SON OF PALEFACE:** Bob Hope, Jane Russell, Roy Rogers—This didn't do the business for me that "Paleface" did, but I consider it as good a picture. Played Friday, Saturday, October 24, 25.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

**THUNDER IN THE EAST:** Alan Ladd, Deborah Kerr—This is an above average picture with some real acting by all characters. We did very good business in this small town which is in the middle of TV. This picture is good for any situation. Played Friday, Saturday, January 2, 3.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

## RKO-Radio

**ALICE IN WONDERLAND:** Disney Feature—Booked double with Columbia's "Montana Territory." Business is so far off in general that it is hard to rate the drawing power. Do not think that "Alice in Wonderland" was as pleasing as some of the other Disney pictures. We ran "Snow White and the Seven Dwarfs" for Thanksgiving on a repeat run. These bookings were made with the idea that they don't come anyway, so give the kids a break. Business was only fair for both dates. Played Thursday, Friday, Saturday, December 23, 24, 25.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

**BIG SKY, THE:** Kirk Douglas, Elizabeth Threatt—Played this one three nights, which I don't generally do. But here's one that deserves your best playing time. Not quite enough action for small towns, but a very good, tense drama. Good acting by Dewey Martin. Would recommend for Sunday-Monday. Played Thursday, Friday, Saturday, December 11, 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

**HOT LEAD:** Joan Dixon, Tim Holt—Will fit very nicely into the lower half of a double bill where your

fans like westerns or crave action. To me, one Tim Holt is the same as the last, but my audience disagree by asking when we are to play his next! Played Friday, Saturday, December 26, 27.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

**STORY OF ROBIN HOOD:** Richard Todd, Joan Rice—A wonderful story for family audiences. We opened with it on boxing day, and business was great. Color is fine, acting good, enough action and comedy to suit the patrons, with just a dash of romance for the ladies. Contact your Robin Hood Flour Mills for a newspaper ad which they will pay for. We were fortunate in promoting free flour bags to give away too. Played Friday, Saturday, December 26, 27.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

## Republic

**FABULOUS SENORITA:** Estelita Rodriguez—These little numbers do O. K. by us. Enough comedy and slapstick to suit all.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

**GOBS AND GALS:** Bernard Bros., Cathy Downs—This show was packed. What a funny sight these days to see people standing up in the back and pouring out at the end in the height of good humor. Oh yes, it was the Annual Christmas Free Kids' Matinee that must go on if it is the only show in the year. This is done each year in memory of Booth Theatre's founder (1907), the late Mrs. Rolla J. Booth. The Mayor's Christmas Tree Party is held right after this show is over and gifts and candy given each child. It's a big thing in this little town. Played Christmas eve matinee only—S. W. Booth, Booth Theatre, Rich Hill, Mo.

**PALS OF THE GOLDEN WEST:** Roy Rogers, Dale Evans—Doubled this with "County Fair" (Mono.) and the program did a very good job for us. All comments good.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

## Twentieth Century-Fox

**DIPLOMATIC COURIER:** Tyrone Power, Patricia Neal—Well liked but not very appealing—at least attendance was down. Weather nice. Played Sunday, Monday, October 12, 13.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

**DREAMBOAT:** Clifton Webb, Ginger Rogers—Very good show, nothing wrong except title. Business below average. It will please if you can get them in. Played Sunday, Monday, December 21, 22.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

**DREAMBOAT:** Clifton Webb, Ginger Rogers—This is a good picture, but do not believe it rated "excellent", which the reviewers gave it. In my opinion, no Webb picture has ever topped "Sitting Pretty". Box office about two-thirds of average. Played Sunday, Monday, December 28, 29.—Dick Smith, Albany Theatre, Albany, Ind.

**LADY IN THE IRON MASK:** Louis Hayward, Patricia Medina—Did O. K. by us, although this is not the type of picture liked here too well. Played Friday, Saturday, October 10, 11.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

**LEAVE HER TO HEAVEN:** Cornel Wilde, Gene Tierney—Very good reissue and had better than average business both nights. Well liked by those who came out to see it. I think Gene Tierney is at her best in this one. You cannot miss if you play this

(Continued on opposite page)

(Continued from preceding page)

picture. Rained both nights here. Played Thursday, Friday, December 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

**LURE OF THE WILDERNESS:** Jean Peters, Jeffrey Hunter, Walter Brennan—A darned good show that will get business anywhere, any time if properly exploited. Played Sunday, Monday, October 19, 20—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

**LYDIA BAILEY:** Anne Francis, Dale Robertson—This one really let us down. Had out 24-sheets, but still no go. Weather bad, but don't think that had too much bearing on attendance. Played Sunday, Monday, October 5, 6.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

**MONKEY BUSINESS:** Cary Grant, Ginger Rogers, Marilyn Monroe—What a comedy! If you need a blues chaser for your audience, by all means play this one. Played Sunday, Monday, October 26, 27.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

**MY FRIEND FLICKA:** Roddy McDowall, Preston Foster—An excellent reissue. The story was very heart-warming and real. Truly an excellent motion picture. Played Saturday, December 6—James Hardy, Shoals Theatre, Shoals, Ind.

## United Artists

**CAPTIVE CITY:** John Forsythe—Did fair job for us. No comments. Played Friday, Saturday, October 3, 4.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

**HIGH NOON:** Gary Cooper, Grace Kelly—Very good. Holds our record on attendance and comments were good. Played Sunday, Monday, September 28, 29.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

**OUTCASTS OF THE ISLANDS:** Trevor Howard, Ralph Richardson—Terrible for any date—business below average. Played Saturday, December 13—Lee Bell, Mulkey Theatre, Clarendon, Texas.

## Universal

**DUEL AT SILVER CREEK:** Audie Murphy, Faith Domergue—Good western in color and will please all who like westerns. Did above average business. Played Friday, Saturday, December 26, 27.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

**HAS ANYBODY SEEN MY GAL?**: Piper Laurie, Charles Coburn—Very good family picture. Charles Coburn is tops. Gigi Perreau is up and coming. Played late but did better than average business. Played Thursday, Friday, January 1, 2—James Hardy, Shoals Theatre, Shoals, Ind.

**IT GROWS ON TREES:** Irene Dunne, Dean Jagger—All farces are very much alike—always some sort of marital or family involvement. One thing highly in favor of this one is that it is good clean family entertainment, no drinking, suggestiveness or rough stuff—that I really like. Box office poor Tuesday and Wednesday, a little better Christmas day. Played Tuesday, Wednesday, Thursday, December 23, 24, 25—Dick Smith, Albany Theatre, Albany, Ind.

**LAWLESS BREED, THE:** Kirby Grant, Fuzzy Knight, Jane Adams—A very good picture. It was well liked here and we did above average business. Played Friday, Saturday, December 26, 27—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

**SALLY AND SAINT ANNE:** Ann Blyth, Edmund Gwenn—If you're looking for a good down-to-earth picture, do not pass this one up. Plenty of good comedy and was well liked by all who saw it. Did average business. Played Wednesday, Thursday, December 31, January 1—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

**SALLY AND SAINT ANNE:** Ann Blyth, Edmund Gwenn—Another good all-family picture from Universal, but box office about 50% of average. However, I do not believe any picture would have done better at this time. Played Friday, Saturday, December 26, 27—Dick Smith, Albany Theatre, Albany, Ind.

**WILLIE AND JOE BACK AT THE FRONT:** Tom Ewell, Harvey Lembeck—Good comedy which will please all. As good as the first, but business no good second day on account of bad weather—otherwise would have done average business. Played Wednesday, Thursday, December 31, January 1—Lee Bell, Mulkey Theatre, Clarendon, Texas.

## Warner Bros.

**SAN FRANCISCO STORY:** Yvonne De Carlo, Joel McCrea—This is a very good action drama of the early days of San Francisco—but was a great disappointment at the box office. Played Sunday, Monday, November 2, 3—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

**SHE'S WORKING HER WAY THROUGH COLLEGE:** Virginia Mayo, Ronald Reagan—Fine entertainment for everyone. Technicolor very good, good comedy and Virginia Mayo at her best. Business a little over average. Played Sunday, Monday, November 30, December 1—Lee Bell, Mulkey Theatre, Clarendon, Texas.

## Short Product in First Run Houses

### NEW YORK—Week of Jan. 12

**ASTOR:** *Bonnie Scotland* ..... Republic  
Feature: *Limelight* ..... United Artists

**CAPITOL:** *Bonnie's Hungry Cousin* ..... MGM  
Feature: *Against All Flags* ..... Universal

**CRITERION:** *Color Rhapsodies* ..... Nemeth  
Feature: *Hans Christian Andersen* ..... RKO

**GLOBE:** *Tale of Two Mice* ..... Warners  
*Wrestling Matadors* ..... Columbia  
*So You Want to Wear Pants* ..... Warners  
Feature: *Eight Iron Men* ..... Columbia

**MAYFAIR:** *Are Animals Actors?* ..... Warners  
*Mouse Meets Bird* ..... 20th-Fox  
Feature: *Ruby Gentry* ..... 20th-Fox

**PARAMOUNT:** *Fiesta for Sports* ..... Warners  
*Mice Capades* ..... Paramount  
Feature: *Jazz Singer* ..... Warners

**RIVOLI:** *Birth of Venus* ..... 20th-Fox  
Feature: *My Cousin Rachel* ..... 20th-Fox

**ROXY:** *Conquering the Colorado* ..... 20th-Fox  
*Picnic with Papa* ..... 20th-Fox  
Feature: *Stars and Stripes Forever* ..... 20th-Fox

**MUSIC HALL:** *Pluto's Christmas Tree* ..... RKO  
Feature: *Million Dollar Mermaid* ..... MGM

### CHICAGO—Week of Jan. 12

**CARNEGIE:** *Little Expert on Interesting People* ..... Paramount  
*Duck Doctor* ..... MGM  
Feature: *Face to Face* ..... MGM

**EITEL'S PALACE:** *Joy of Living* ..... 20th-Fox  
Jerry and Jumbo ..... MGM  
Feature: *Stars and Stripes Forever* ..... 20th-Fox

**SURF:** *Fantasy on London Life* ..... Fine Arts  
*Spook Sports* ..... Nemeth  
Feature: *The Promoter* ..... Universal

**WOODS:** *Golden Gloves Across the Sea* ..... Drake  
Feature: *Limelight* ..... United Artists

**ZIEGFELD:** *Gas from the Past* ..... RKO  
*Swan Lake Ballet* ..... Columbia  
*Clock Cleaners* ..... RKO  
*West Point* ..... RKO  
Feature: *Under the Red Sea* ..... RKO

Club in conjunction with the theatre's holiday season.

Ray E. Leveque, manager of the Albert theatre, Berlin, N. H., shows a photograph of the attractive and inexpensive display he arranged for "Caribbean"—for \$12.

Shirley W. Booth, active member of the Round Table and contributor to "What the Picture Did for Me"—says "For several years, have tried to get a 24-sheet on 'Snow White and the Seven Dwarfs'—and we finally did it, this Christmas."

Closing for the season, Lew Packard, of the Yarmouth, Maine, Drive-In, wrote this poem for the advertising pages: "When snow is gone, grass has riz, this is where, the movies is!"

### Public Service Shorts Slated by Pete Smith

Three public service shorts made at the request of civic and safety groups have been announced for MGM release during the coming season by Pete Smith as a part of his series of "Pete Smith Specialties." One of the shorts, "The Postman," will deal with the badgering of letter carriers by thoughtless people. Made with post office cooperation, it is for early spring release. A second short, "Good Buy Now," produced at the request of the U. S. Treasury Department, Savings Bond Division, will urge the purchase of Government bonds. The third short, now in preparation, will deal with home accidents.

### Overman Joins RKO

Milton Overman, veteran industry publicist, has joined the exploitation staff of RKO Radio, it was announced by Leon Brandt, exploitation manager. He was to leave immediately for Washington.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 119 attractions, 5,069 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYERS RATING

|   | EX | AA | AB | BA | PR |
|---|----|----|----|----|----|
| †Abbott & Costello Meet Captain Kidd (WB) | —  | —  | 10 | —  | —  |
| Affair in Trinidad (Col.)                 | 8  | 12 | 18 | 15 | 7  |
| Apache War Smoke (MGM)                    | —  | 5  | 3  | 3  | —  |
| Assignment-Paris (Col.)                   | —  | —  | 4  | 5  | —  |
| Battle Zone (AA)                          | —  | 2  | 5  | 1  | —  |
| Because of You (Univ.)                    | 6  | 22 | 14 | 4  | —  |
| Because You're Mine (MGM)                 | —  | 11 | 19 | 23 | 5  |
| Beware, My Lovely (RKO)                   | —  | 1  | —  | 3  | 4  |
| Big Jim McLain (WB)                       | 4  | 30 | 44 | 19 | 4  |
| Big Sky, The (RKO)                        | 1  | 25 | 36 | 12 | 1  |
| †Black Castle, The (Univ.)                | —  | —  | 2  | 2  | 1  |
| †Blackbeard, The Pirate (RKO)             | —  | 2  | 3  | —  | —  |
| Blazing Forest (Para.)                    | —  | 1  | 4  | 4  | —  |
| Bloodhounds of Broadway (20th-Fox)        | —  | 2  | 6  | 8  | 2  |
| Bonzo Goes to College (Univ.)             | —  | 11 | 36 | 10 | —  |
| Brigand, The (Col.)                       | —  | —  | 11 | 5  | 5  |
| California Conquest (Col.)                | 1  | 2  | 16 | 16 | 2  |
| Captain Pirate (Col.)                     | —  | —  | 2  | 3  | 14 |
| Caribbean (Para.)                         | —  | 4  | 20 | 22 | 7  |
| Carrie (Para.)                            | —  | —  | 15 | 25 | 20 |
| Cattle Town (WB)                          | —  | —  | 3  | 3  | 3  |
| Crimson Pirate (WB)                       | 1  | 18 | 38 | 16 | 5  |
| Cripple Creek (Col.)                      | —  | 8  | 22 | 8  | —  |
| *Denver and Rio Grande (Para.)            | —  | —  | 29 | 20 | 18 |
| Devil Makes Three, The (MGM)              | —  | —  | 12 | 11 | 2  |
| Diplomatic Courier (20th-Fox)             | 1  | 3  | 16 | 32 | 18 |
| Don't Bother to Knock (20th-Fox)          | 1  | 9  | 35 | 25 | 2  |
| Dreamboat (20th-Fox)                      | 1  | 12 | 30 | 28 | 19 |
| Duel at Silver Creek (Univ.)              | 2  | 12 | 27 | 9  | 3  |
| Encore (Para.)                            | —  | 1  | 3  | 1  | 2  |
| Everything I Have Is Yours (MGM)          | 1  | 14 | 35 | 15 | —  |
| Fearless Fagan (MGM)                      | —  | 8  | 20 | 19 | 18 |
| Feudin' Fools (Mono.)                     | 2  | 9  | 3  | 2  | 2  |
| Flat Top (AA)                             | 1  | 9  | 5  | 1  | —  |
| Francis Goes to West Point (Univ.)        | 14 | 43 | 24 | 7  | 12 |
| *Glory Alley (MGM)                        | —  | 1  | 12 | 10 | 5  |
| Golden Hawk, The (Col.)                   | —  | 7  | 13 | 5  | 3  |
| Greatest Show On Earth, The (Para.)       | 66 | 22 | 4  | —  | 1  |
| Hangman's Knot (Col.)                     | 1  | 10 | 5  | 1  | 2  |
| Has Anybody Seen My Gal? (Univ.)          | 2  | 30 | 46 | 10 | 2  |
| Hellgate (Lippert)                        | —  | 3  | 8  | 8  | 3  |
| High Noon (UA)                            | 7  | 34 | 21 | 6  | —  |
| Holiday for Sinners (MGM)                 | —  | —  | 1  | 3  | 1  |
| Horizons West (Univ.)                     | —  | 2  | 5  | 5  | 6  |
| †Hour of 13, The (MGM)                    | —  | 5  | 1  | 1  | —  |
| Hurricane Smith (Para.)                   | —  | 1  | 19 | 10 | 2  |
| Iron Mistress, The (WB)                   | 3  | 15 | 24 | 4  | —  |
| Island of Desire (UA)                     | —  | 18 | 34 | 7  | 3  |
| It Grows on Trees (Univ.)                 | —  | —  | 1  | 14 | 2  |
| Ivanhoe (MGM)                             | 9  | 1  | —  | —  | —  |
| Ivory Hunter (Univ.)                      | 1  | 6  | 28 | 12 | 11 |
| Jumping Jacks (Para.)                     | 35 | 33 | 12 | 12 | 2  |

|   | EX | AA | AB | BA | PR |
|---|----|----|----|----|----|
| Jungle, The (Lippert)                       | —  | —  | 2  | 4  | —  |
| Just for You (Para.)                        | 4  | 18 | 29 | 8  | 2  |
| Kangaroo (20th-Fox)                         | 1  | 2  | 36 | 29 | 24 |
| Lady in the Iron Mask (20th-Fox)            | —  | —  | 2  | 6  | 3  |
| Les Miserables (20th-Fox)                   | —  | 2  | 13 | 4  | 1  |
| Lost in Alaska (Univ.)                      | 2  | 24 | 41 | 12 | 5  |
| Lovely to Look At (MGM)                     | 13 | 41 | 24 | 20 | 3  |
| Lure of the Wilderness (20th-Fox)           | 30 | 34 | 22 | 14 | 3  |
| Lusty Men (RKO)                             | 1  | 9  | 11 | 4  | 1  |
| Merry Widow, The (MGM)                      | 4  | 14 | 36 | 29 | 4  |
| †Million Dollar Mermaid (MGM)               | 4  | 8  | —  | —  | —  |
| Miracle of Fatima, The (WB)                 | 2  | 4  | 5  | —  | 1  |
| Monkey Business (Fox)                       | 2  | 27 | 23 | 12 | 6  |
| Montana Belle (RKO)                         | —  | —  | 5  | 4  | —  |
| My Man and I (MGM)                          | —  | —  | 8  | 2  | 10 |
| My Pal Gus (20th-Fox)                       | 2  | 5  | 5  | 2  | 1  |
| My Wife's Best Friend (20th-Fox)            | —  | —  | 10 | 13 | 6  |
| Night Without Sleep (20th-Fox)              | —  | —  | —  | 3  | 2  |
| O. Henry's Full House (20th-Fox)            | —  | 4  | 14 | 23 | 1  |
| One Minute to Zero (RKO)                    | 5  | 45 | 18 | 5  | —  |
| Operation Secret (WB)                       | —  | 3  | 6  | 5  | 2  |
| Outcast of the Islands (UA)                 | —  | 6  | 5  | 4  | 3  |
| Paula (Col.)                                | —  | 3  | 17 | 16 | 10 |
| Plymouth Adventure (MGM)                    | 2  | 13 | 12 | 11 | 1  |
| Pony Soldier (20th-Fox)                     | —  | 10 | 6  | 8  | 1  |
| Prisoner of Zenda (MGM)                     | —  | 7  | 14 | 9  | —  |
| Quiet Man, The (Rep.)                       | 14 | 26 | 13 | 9  | —  |
| Quo Vadis (MGM)                             | 38 | 32 | 1  | 4  | —  |
| Raiders, The (Univ.)                        | 1  | 1  | 6  | 9  | 2  |
| Rainbow 'Round My Shoulder (Col.)           | —  | 4  | 15 | 9  | 2  |
| Ride the Man Down (Rep.)                    | —  | —  | 1  | 4  | —  |
| Rose Bowl Story, The (Mono.)                | 1  | 1  | 20 | 8  | 11 |
| Sally and Saint Anne (Univ.)                | —  | 2  | 24 | 16 | 17 |
| Savage, The (Para.)                         | 6  | 3  | 10 | 6  | 2  |
| *She's Working Her Way Through College (WB) | 16 | 42 | 33 | 20 | 3  |
| Snows of Kilimanjaro (20th-Fox)             | 8  | 20 | 3  | —  | —  |
| Somebody Loves Me (Para.)                   | 1  | 2  | 29 | 2  | 2  |
| Something for the Birds (20th-Fox)          | —  | 1  | —  | 9  | 12 |
| Son of Ali Baba (Univ.)                     | 1  | 8  | 19 | 12 | 8  |
| Son of Paleface (Para.)                     | 28 | 25 | 17 | 2  | 1  |
| Springfield Rifle (WB)                      | 3  | 22 | 37 | 3  | 5  |
| Stars and Stripes Forever (20th-Fox)        | 4  | 4  | 2  | 1  | —  |
| Steel Trap (20th-Fox)                       | —  | 1  | 5  | 6  | 4  |
| Story of Robin Hood (RKO)                   | 6  | 24 | 27 | 12 | 5  |
| Story of Will Rogers, The (WB)              | 31 | 44 | 18 | 4  | 9  |
| Sudden Fear (RKO)                           | —  | 9  | 11 | 26 | 3  |
| Thief, The (UA)                             | —  | 2  | 2  | 6  | 7  |
| Thunderbirds (Rep.)                         | 1  | 3  | 12 | 1  | —  |
| Toughest Man in Arizona (Rep.)              | —  | 5  | 4  | 5  | 2  |
| Turning Point, The (Para.)                  | —  | —  | 11 | 4  | 2  |
| Untamed Frontier (Univ.)                    | —  | 9  | 26 | 24 | 4  |
| Wac from Walla Walla (Rep.)                 | —  | 7  | 4  | 2  | 1  |
| Wagons West (Mono.)                         | —  | —  | 15 | 7  | 1  |
| Wait Till the Sun Shines, Nellie (20th-Fox) | 2  | 7  | 20 | 26 | 23 |
| Walk East on Beacon (Col.)                  | 2  | 8  | 11 | 13 | 6  |
| Washington Story (MGM)                      | —  | —  | 6  | 22 | 33 |
| Way of a Gaucho (20th-Fox)                  | —  | —  | 14 | 15 | 10 |
| We're Not Married (20th-Fox)                | 4  | 23 | 28 | 21 | 7  |
| What Price Glory (20th-Fox)                 | —  | 16 | 38 | 34 | 13 |
| Where's Charley? (WB)                       | —  | 1  | 14 | 35 | 29 |
| Wild Heart, The (RKO)                       | 2  | 3  | 16 | 7  | 2  |
| *Wild Stallion (Mono.)                      | —  | 1  | 4  | 2  | —  |
| Willie and Joe Back at the Front (Univ.)    | —  | 7  | 28 | 16 | 4  |
| Woman of the North Country (Rep.)           | —  | 1  | 18 | 11 | 3  |
| World in His Arms, The (Univ.)              | 3  | 28 | 37 | 7  | 3  |
| Yankee Buccaneer (Univ.)                    | —  | 8  | 14 | 8  | 4  |
| You For Me (MGM)                            | —  | —  | 7  | 21 | 8  |

# The Product Digest

## Peter Pan

**RKO-Disney—Cartoon Classic**

If Sir James M. Barrie hadn't got around to writing "Peter Pan" until Walt Disney had perfected the art of cinema-cartoon it's as sure as Technicolor he'd have given it to Walt to produce in the first place. For subject and medium are as congenial as bread and butter.

But that would have deprived the Disney production of the Barrie classic of a half-century of the finest variety of buildup, to a position of high regard taken over now with grace and earned authority by a picture more likely than not to be pronounced by a happy majority of witnesses the best of his career. Between 1904, when it was first staged in London, and the present week, when it was first screened in Hollywood, the Barrie play has been performed by the greatest and the least of actors, in all the countries of the world, with varying degree of individual success but with undamaged distinction as a work of art, an exercise in imagination and an essay on childhood.

Any band of stage people bold enough again to undertake its production, after seeing what Disney has made of it, would rate disaster. "Peter Pan" is Disney's from here on.

It is by no means easy, of course, for a showman to extoll to his public, in advertising or otherwise, the splendid performance of Peter, of the sparkling Tinker Bell, the violent Captain Hook, and the other famous Barrie characters, but there are other matters he can mention to considerable advantage. One of these is the fact that Disney had his top craftsmen busy on the production of the picture for more than three years.

Another is that its production cost came to slightly under \$4,000,000 (a statistic of exceptional exploitation usefulness in these days when producers, after working off a penny-wise pound-foolish trade policy against divulging costs, have resumed the profitable practice of selling value by mentioning money).

The biggest and best selling asset is, naturally, the fame and prestige of the play, which a showman can freely exaggerate (if exaggeration is possible in this instance) under shelter of the knowledge that maybe one in a hundred of his customers has even seen it performed, or read it, but not one of the other 99 will admit he hasn't.

There are no age limits for "Peter Pan." Neither is there a cultural or educational ceiling or floor for it. It's for everybody who's ever been a child, or an adult, and still has his sense about him. It's great.

*Previewed at the Academy Award theatre, Hollywood, to an audience made up of press and profession, and to lasting applause. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.*

Release date, February 5, 1953. Running time, 77 minutes. PCA No. 15873. General audience classification. Offscreen voices: Bobby Driscoll, Kathryn Beaumont, Hans Conreid, Bill Thompson, Heather Angel, Paul Collins, Tommy Luske, Candy Candido, Tom Conway.

Directors: Hamilton Luske, Clyde Geronimi, Wilfred Jackson.

## The Naked Spur

**MGM—Mountain Melodrama**

James Stewart, a Top Ten winner in this publication's 1952 Money-Making Stars poll of exhibitors, doubtless could carry this mountain melodrama in Technicolor single-handedly, so to speak, but he isn't asked to. On the contrary, he's given towering Robert Ryan, a marquee magnet in his own right, to go along with him, or rather against him, the rising Janet Leigh opposite both of them, and able Millard Mitchell and Ralph Meeker completing the five-person (not counting a band of non-speaking Indians) cast. This adds up to a lot of name-power for a short cast, or even a long one. It's a money picture for just about anywhere.

The terrain of the film, consisting wholly of exteriors, is the Colorado Rockies, according to a screen credit placed on the end title, and it can be said to exhibitors and customers fascinated, as so many of them are, by the Technicolor camera's magic when focused upon the rugged face of the American West, that "you ain't seen nothin' yet" until you've beheld this display of Nature at her brightest, boldest best. It can be stated, without slight to the players in the foreground, that the scenery alone is worth the price of admission to anybody who doesn't hate mountains, plains, streams, sunshine and storm. William Mellor, director of photography, and the Technicolor consultants, Henri Jaffa and Robert Brower, have in this picture a credit not soon to be forgotten, or equalled.

The Sam Rolfe-Harold Jack Bloom story performed in this majestic setting concerns the capture by Stewart of an outlaw (Ryan) wanted in Abilene, Kansas, in 1868, and the long ride to Abilene from the Colorado mountain country where the capture takes place. Mitchell is seen as an aging prospector who helps Stewart trail Ryan, and Meeker plays a dishonorably discharged Union soldier who helps out, voluntarily, in making the capture. Miss Leigh is seen as a 19-year-old orphan whom the fleeing Ryan has been promising to take to California. After Mitchell and Meeker, believing Stewart a law man, have aided in capturing Ryan, they learn from the latter that Stewart is not a peace officer, but is merely a citizen interested in the \$5,000 reward offered for delivery of Ryan in Abilene, dead or alive. Mitchell and Meeker declare themselves "partners" with Stewart in the enterprise, with the reward to be divided three ways, and the party starts out for Abilene, which is seven or more days away by trail. Under Ryan's taunts and suggestions, tensions mount, conflicts between the captors wax and wane, these and other incidents of dramatic interest keeping suspense building to an unique and starkly tragic termination which is a thing to see on the screen, not on a printed page.

The production by William H. Wright and the direction by Anthony Mann are exemplary in every vital respect. It's a tight story told in straightaway continuity with never a

waste of word, gesture or time. Mighty nice product.

*Previewed at the studio. Reviewer's Rating: Excellent.—W. R. W.*

Release date, February, 1953. Running time, 91 minutes. PCA No. 16057. General audience classification. Howard Kemp.....James Stewart Ben Vandergroot.....Robert Ryan Lina Patch.....Janet Leigh Ralph Meeker.....Millard Mitchell, Indians

## Taxi

**20th-Fox—Surprise Package**

Affirming the adage that good things come in small packages, this production, entirely without pretensions of epic quality, achieves in a tight 77 minutes of screen time a very high degree of honest sentiment, believable acting, integrity, heart and positive general audience appeal.

Not a little of the picture's success is the remarkably good and occasionally great photography, shot almost entirely in New York City. Other ingredients are a good, straight-line story; tight direction by Gregory Ratoff; and two top-notch performances by Dan Dailey, departing from his usual metier, and a newcomer, Constance Smith. These two carry the story, but even the minuscule supporting parts are well handled.

The story is without complication, gaining interest through its simplicity after the manner of O. Henry or deMaupassant. It was adapted for the screen from a French story by Alex Joffe and Jean Paul Le Chanois. Dailey, a gruff New York cab driver, is sure that this particular summer day is going to bring him hard luck. He brightens when his second fare, winsome Miss Smith, tells him she is just from Ireland, without knowledge of New York, and gives a Sutton Place address.

The address is non-existent and Dailey discovers the colleen is in search of her husband, who deserted her in Ireland after a marriage of a week. Touched by her plight, Dailey now spends his whole day in the search, in turn amazed at the girl's faith and naivete and charmed by her sturdy independence.

After amazing disappointments and equally amazing coincidences, clearly the work of St. Anthony to whom the girl introduces the taxi driver, the husband turns out to be a ne'er-do-well writer, now and previously married to a lady publisher, and the expected happens.

All this is told with sustained good humor, great charm and pathos without bathos. It is a natural for any audience, anywhere.

Samuel G. Engel was the producer.

*Seen in a New York west side theatre where the neighborhood audience was unresponsive at first but then charmed. Reviewer's Rating: Excellent.—JAMES D. IVERS.*

Release date, February, 1953. Running time, 77 minutes. PCA No. 16062. General audience classification.

Ed Nelson.....Dan Dailey  
Mary.....Constance Smith  
Miss Millard.....Neva Patterson  
Mrs. Nielson.....Blanche Yurka  
Kyle MacDonnell, Walter Woolf King, Anthony Ross, Mark Roberts, Harry Clark, Jack Diamond, Stubby Kaye, B. S. Pulley, Bert Thorn, Curtis Cooley, Bill Neil, Frank McNeilis, Elliott Sullivan

*(Reviews continued on following page)*

## Star of Texas

### Allied Artists—Grade A Sleeper

This 68-minute Western creeps up on you. It crept up on the studio that made it. Produced as a vehicle for Wayne Morris, it runs away with him, and with its audience, gathering momentum as it goes, and winds up all snug and under control with a mighty pleasant hour-plus put by.

Stocked with some fancier names, and maybe colored up a bit, it probably could have made the same kind of box office history another straight-line Western story did in 1952. Maybe it can do it as is, because it's a far superior story, intrinsically, and it's as good in point of direction and performance. That will require intensive and resourceful showmanship, in view of the running time and the roster, but many a far less meritorious sleeper has proved the profit of that type of enterprise.

"Star of Texas," a Westwood Production, is the work of Vincent M. Fennelly. It was written by Dan Ullman and directed by Thomas Carr, with Stanley Price supervising dialogue and with Sam Fields, A.C.E., cutting the job to razor edge. (There are no women in the cast, but this is not a point of importance, since there isn't anything for a woman to do in the story, which nevertheless is not one of those contrived remakes of "The Last Outpost," nor of anything else).

It's not quite clear which of the above gentlemen conceived the idea of applying a "Dragnet" type of understatement in narration to a dead-level story of Texas Ranger operations in 1879, but it works out tremendously well. It could have failed dismally on a formula plot, but this one is as fresh as its handling. It concerns (not to ruin it for those firmest of fans, the exhibitors these things are made for) a method by which the Texas Rangers detect and finally cope with an unknown robber band which specializes in springing prisoners from Texas jails, building up the price on their heads, and then turning them in for the reward money (this specialized activity being in addition to a thriving business of bank robbery, stagecoach raiding and so on). There is nothing commonplace, ordinary or predetermined about what happens, and yet logic is never ignored nor plausibility stretched.

In addition to Morris, whose role is perhaps slightly bigger by word count than the others, but who figures in the story but little more prominently than several of his associates, has Paul Fix, Jack Larson, Frank Ferguson and Rick Vallin in important roles.

*Reviewed at the studio. Reviewer's Rating: Excellent.*—W. R. W.

Release date, January 11, 1953. Running time, 68 minutes. PCA No. 16226. General audience classification.

Ed. Ryan ..... Wayne Morris  
Luke Andrews ..... Paul Fix  
Frank Ferguson, Rick Vallin, Jack Larson, James Flavin, William Fawcett, Robert Bee, Mickey Simpson, George Wallace, John Crawford, Stanley Price, Lyle Talbot

## The Sea Around Us

### RKO—Documentary

This may well be the best documentary ever produced. Certainly it is one of the most directly exploitable documentaries, equipped as it is with both a title currently high in public interest and with readily quotable statistics which the film supports.

All of which is not meant to imply that "The Sea Around Us" can stand alone on a single feature program in a standard theatre, or that it is intended to, but does mean that it figures to carry more mediocre top features to financial success than any secondary feature in recent memory. No matter what the main feature, the customers are going to be talking about "The Sea Around Us," and they'll be telling the people they talk to they'd better go see it.

"The Sea Around Us" is based on the book of the same name by Rachel L. Carson which headed the non-fiction division of the best seller

lists for over a year, was condensed by *Reader's Digest* and, by and large, made book history without precedent. The book was a supremely well written description of marine life—75 categories of it—which science knows only fairly well and plain people hardly at all.

Based on the book the film, by producer Irwin Allen, who also wrote the continuity and commentary, is a supremely well organized presentation of 64 of the book's 75 categories in motion pictures (the print is by Technicolor) assembled from many sources and edited with discernment and skill.

Statistics of the undertaking, useful in promotion of the attraction, include: 6,000 pieces of correspondence with 2,341 colleges, biologists, oceanographers, etc., leading to the screening of 1,622,362 feet of film to be edited down to the 5,552 feet in the final print.

The fame of the Carson book is a sounder base on which to build a promotion campaign than most documentaries come to market with. The picture lives up to it in full measure. Under proper merchandising it can run up a proportionate success.

*Reviewed in projection room. Reviewer's Rating: Very Good.*—W. R. W.  
Release date, April 22, 1953. Running time, 61 minutes. PCA No. 36211. General audience classification.

## Confidentially Connie

### MGM—An Amiable Comedy

Here is a souffle of American life dished out by writer Max Shulman from a screenplay he wrote with Herman Wouk. It deals with the plight of a small college instructor attempting to support a family in middle class decency without the proper salary and with the tremulous efforts of that same man, Van Johnson, to resist the blandishments of his wealthy Texas cattle breeding father, Louis Calhern. Such blandishments being Calhern's desire to have his son return from "poverty" in Maine to splendor in Texas, as head of the cattle barony.

In between Mr. Johnson's successful battle against the seductions of wealth are some exceedingly common touches guaranteed to tickle the risibilities and hit the heart of the average American. These have to do with pregnancy, and the little comforts that such women have for each other; with Janet Leigh's case in particular, needing good, red meat, and unable to afford it on Johnson's salary; and with Mr. Calhern's arrival from Texas, full of desire for his son's return, and seeing to it that Janet gets all the meat she needs.

Seeing to this, he schemes with local butcher Walter Slezak, causes a price war, and virtually ruins the man's chance at his life's ambition, to be president of the butchers' association. He also ruins Johnson's chances of promotion by college president Gene Lockhart.

He causes mischief in various ways, but all is forgotten at the end. Gene and Kathleen Lockhart as college head and wife, juggling dinner invitations because they're always really hungry, give really amusing bits. Calhern's role is a slightly mean portrait of the expansive and insulated wealthy type from Texas. Director Edward Buzzell has kept the affair innocuous and simple, like the people involved. Stephen Ames produced.

*Seen at the New York projection room. Reviewer's Rating: Good.*—FLOYD STONE.  
Release date, March, 1953. Running time, 71 minutes. PCA No. 16095. General audience classification.  
Joe Bedloe ..... Van Johnson  
Connie Bedloe ..... Janet Leigh  
Opie Bedloe ..... Louis Calhern  
Emil Sprengenberg ..... Walter Slezak  
Dean Magruder ..... Gene Lockhart  
Hayden Rorke, Robert Burton, Marilyn Erskine, Kathleen Lockhart, Arthur Space, Barbara Ruick, June Whitby, Dick Sands

## The Hitch-Hiker

### RKO-Filmmakers—Short and Taut

Within the framework of a story as simple as its title, "The Hitch-Hiker" manages to create a great deal of suspense without using any artificial devices. Credit for this must go

to director Ida Lupino who allowed the inherently exciting tale to speak dramatically for itself.

Supposedly based on a true incident, the film tells of an escaped convict who is trying to hitch-hike his way to freedom out of the United States and across the Gulf of Mexico to Central America. He's picked up by two men on a fishing trip. Then at the point of his gun, these two become his stooges, chauffeurs, handymen and clay pigeons. When their usefulness is over, so are their lives. And the body of the picture tells of this weird journey, first by car and then on foot, with the American and Mexican police slowly but surely overtaking them. This action spans some fascinating scenery, magnificently and realistically photographed by Nicholas Musuraca.

One of the most helpful factors in generating the suspense is the complete naturalness of the helpless vacationers. They're not heroes or adventurers, just two frightened men facing death. Balancing this asset is some trite dialogue. Luckily there's much action and very little talk.

The two captives are played by Edmond O'Brien and Frank Lovejoy, while William Talman portrays the gangster, all doing competent jobs. There are no women in the cast outside of the extras.

At times the film tends to become repetitions, what with the men driving, stopping, resting, hiding and starting all over again. But the tenseness of the situation is always in evidence, attesting to the skill of Miss Lupino's direction. She also collaborated on the screenplay with the producer, Collier Young.

*Seen at RKO screening room in New York. Reviewer's Rating: Good.*—JAY REMER.

Release date, March 13, 1953. Running time, 71 minutes. PCA No. 15999. General audience classification.  
Roy Collins ..... Edmond O'Brien  
Gilbert Bowen ..... Frank Lovejoy  
Emmett Myers ..... William Talman  
Pedro Alvarado ..... Jose Torvay

## Girls in the Night

### U-I—East Side Episode

The throb and ferment of life on New York's lower East Side has been captured in a picture that blends romance, action and melodrama. The screenplay is one to which the average ticket-buying customer can respond with feeling and identification, for the people in it are real and believable. Made modestly, it should prove a profitable venture at the boxoffice. The audience at Loew's Commodore in Manhattan, where it was "sneaked" last week, had a rousing good time all the way.

The story deals with young people who dream of "making good" and moving out of the squalor of the East Side. Most of the action revolves around two romantic couples, Joyce Holden and Harvey Lembeck, and Patricia Hardy and Glen Roberts. Their adventures in the social club cellars, on rooftops and in the streets are etched realistically. Finally one of the young men decides to rob a fake blind man of his board. Unfortunately the blind man is killed by a neighborhood thug, thus causing a lot of melodramatic complications for the two couples. In time it becomes their chore to track down the real murderer. This is finally accomplished in a wild climactic chase through the tenement streets.

Others in the cast are Glenda Farrell, a housewife, Anthony Ross, the father; Don Gordon, a hoodlum, and Jaclynne Greene, his girl.

The story and screenplay by Ray Buffum also pose a convincing argument against juvenile delinquency, a point that might be used in exploitation.

Albert J. Cohen produced and Jack Arnold directed.

*Seen at Loew's Commodore in Manhattan. Reviewer's Rating: Good.*—MANDEL HERSTMAN.

Release date, February, 1953. Running time, 83 minutes. PCA No. 16267. General audience classification.

Georgia ..... Joyce Holden  
Alice Haynes ..... Glenda Farrell  
Hannah Haynes ..... Patricia Hardy  
Harvey Lembeck, Glen Roberts, Don Gordon, Jaclynne Greene, Anthony Ross, Susan Odin



| TITLE—Production Number—Company      | Stars          | Release Date                            | Running Time  | REVIEWED     |              |         | RATINGS      |          |               |
|--------------------------------------|----------------|---|---------------|--------------|--------------|---------|--------------|----------|---------------|
|                                      |                |   |               | (S)=synopsis | Issue        | Page    | Nat'l Groups | L. of D. | Herald Review |
| Angel Face (312)                     | RKO            | Robert Mitchum-Jean Simmons             | Feb. 11, '53  | 90m          | Dec. 6       | 1629    |              | B        | Very Good     |
| Angel Street (Brit.)                 | Commercial     | Anton Walbrook-Diana Wynyard            | Nov. 10, '52  | 80m          | Nov. 15      | 1607    |              | B        | Fair          |
| Anna (Ital.)                         | Lux            | Silvano Mangano-Vittorio Gassmann       | Oct. 12, '52  | 111m         | Aug. 9       | 1477    |              | B        | Good          |
| Anything Can Happen (5117)           | Para.          | Jose Ferrer-Kim Hunter                  | May, '52      | 107m         | Mar. 1       | 1253    | AYC          | A-1      | Very Good     |
| Annie Oakley (383)                   | RKO            | B. Stanwyck-Preston Foster (reissue)    | Sept., '52    | 91m          | Nov. 9, '53  |         |              |          |               |
| Apache Country (471)                 | Col.           | Gene Autry                              | May, '52      | 62m          | May 24       | 1374    | AYC          | A-1      | Good          |
| Apache War Smoke (305)               | MGM            | Gilbert Roland-Glenda Farrell           | Oct., '52     | 67m          | Sept. 20     | 1533    | AY           | A-2      | Good          |
| April in Paris (color) (209)         | WB             | Ray Bolger-Doris Day                    | Jan. 3, '53   | 101m         | Nov. 15      | 1605    |              | B        | Excellent     |
| Arctic Flight (5210)                 | Mono.          | Wayne Morris-Alan Hale, Jr.             | Oct. 19, '52  | 78m          | Aug. 2       | 1470    |              | A-1      | Good          |
| Army Bound (5216)                    | Mono.          | Stanley Clements                        | Oct. 5, '52   | 61m          | July 12      | (S)1443 |              | A-1      | Good          |
| Assignment-Paris (507)               | Col.           | Dana Andrews-Marta Toren                | Oct., '52     | 85m          | Sept. 13     | 1525    | AY           | A-1      | Good          |
| Atomic City, The (5120)              | Para.          | Michael Moore-Nancy Gates               | June, '52     | 85m          | Apr. 12      | 1514    | AYC          | A-1      | Good          |
| BABES in Bagdad (color)              | UA             | Paulette Goddard-John Boles             | Dec. 7, '52   | 79m          | Dec. 20      | 1646    |              | A-2      | Fair          |
| Bachelor and the Bobby-Soxer (385)   | RKO            | Cary Grant-Myrna Loy (reissue)          | Dec. 5, '52   | 95m          | June 7, '47  |         |              |          | Excellent     |
| Bachelor Mother (386)                | RKO            | Ginger Rogers-David Niven (reissue)     | Dec. 5, '52   | 82m          | July 1, '39  |         |              |          |               |
| Bad and the Beautiful                | MGM            | Lana Turner-Kirk Douglas                | Jan., '53     | 118m         | Nov. 22      | 1613    |              | B        | Excellent     |
| Bel Taborin (5129)                   | Rep.           | Muriel Lawrence-William Ching           | June 1, '52   | 84m          | June 28      | 1426    |              | B        | Good          |
| Barbed Wire (474)                    | Col.           | Gene Autry                              | July, '52     | 61m          | July 5       | 1433    | AY           | A-1      | Good          |
| Battle Circus                        | MGM            | Humphrey Bogart-June Allyson            | Apr., '53     |              |              |         |              |          |               |
| Battle Zone (5301)                   | AA             | John Hodiak-Linda Christian             | Oct. 26, '52  | 82m          | Oct. 18      | 1565    |              | A-1      | Very Good     |
| Beautiful But Dangerous              | RKO            | Jean Simmons-Robert Mitchum             | Apr. 1, '53   | 89m          | Nov. 1       | (S)1591 |              | A-2      |               |
| Beauty and the Devil (Fr.)           | Davis          | Gerard Philippe-Michel Simon            | Sept. 1, '52  | 95m          | Aug. 30      | 1510    |              | A-2      | Excellent     |
| Because of You (302)                 | Univ.          | Loretta Young-Jeff Chandler             | Nov., '52     | 95m          | Oct. 11      | 1558    | AY           | A-2      | Good          |
| Because You're Mine (color) (304)    | MGM            | Mario Lanza-Doretta Morrow              | Oct., '52     | 103m         | Sept. 6      | 1517    | AYC          | A-1      | Excellent     |
| Belles on Their Toes (color) (213)*  | 20th-Fox       | Jeanne Crain-Myrna Loy                  | May, '52      | 89m          | Apr. 5       | 1305    | AYC          | A-1      | Very Good     |
| Berliner, The (Ger.)                 | Burstyn        | Gert Frobe-Aribert Wascher              | Oct., '52     | 80m          | Nov. 1       | 1590    |              |          | Fair          |
| Beware, My Lovely (302)              | RKO            | Ida Lupino-Robert Ryan                  | Sept., '52    | 77m          | Aug. 2       | 1470    | AY           | A-2      | Good          |
| Big Jim McLain (201)                 | WB             | John Wayne-Nancy Olson                  | Aug. 30, '52  | 90m          | Aug. 30      | 1509    | AY           | A-1      | Good          |
| Big Sky, The (361)                   | RKO            | Kirk Douglas-Elizabeth Threatt          | Aug., '52     | 122m         | July 12      | 1441    | AY           | A-2      | Excellent     |
| Black Castle, The (304)              | Univ.          | Stephen McNally-Richard Greene          | Dec., '52     | 81m          | Oct. 25      | 1582    |              | A-2      | Good          |
| Black Hills Ambush (5172)            | Rep.           | Allan Rocky Lane                        | May 20, '52   | 54m          | June 14      | 1399    | AY           | A-1      | Good          |
| Black Swan, The (258) (color)        | 20th-Fox       | Tyrone Power-Maureen O'Hara (reissue)   | July, '52     | 85m          | Oct. 17, '42 |         |              |          |               |
| Blackbeard, the Pirate (color) (307) | RKO            | Linda Darnell-Robert Newton             | Dec. 25, '52  | 99m          | Dec. 6       | 1629    |              | B        | Good          |
| Blazing Forest, The (color) (5207)   | Para.          | John Payne-Susan Morrow                 | Dec., '52     | 90m          | Sept. 27     | 1541    | AYC          | A-1      | Very Good     |
| Bloodhounds of Broadway (C) (236)    | 20th-Fox       | Mitzi Gaynor-Scott Brady                | Nov., '52     | 90m          | Nov. 1       | 1589    | AY           | B        | Very Good     |
| Blue Canadian Rockies                | Col.           | Gene Autry-Pat Buttram                  | Nov., '52     | 58m          | Nov. 22      | 1614    | AYC          | A-1      | Good          |
| Bonzo Goes to College (232)          | Univ.          | Edmund Gwenn-Maureen O'Sullivan         | Sept., '52    | 80m          | Aug. 30      | 1509    | AYC          | A-1      | Very Good     |
| Brandy for the Person (Brit.)        | Mayer-Kingsley | Kenneth More-Jean Lodge                 | Aug., '52     | 75m          | Aug. 30      | 1511    |              | A-2      | Good          |
| Brave Warrior (color) (441)          | Col.           | Jon Hall-Christine Larsen               | June, '52     | 73m          | May 17       | 1366    | AY           | A-1      | Good          |
| Breaking the Sound Barrier (Brit.)   | UA             | Ann Todd-Ralph Richardson               | Dec. 21, '52  | 115m         | Nov. 15      | 1605    |              | A-1      | Excellent     |
| Brigand, The (color) (437)           | Col.           | Anthony Dexter-Jody Lawrence            | June, '52     | 94m          | May 31       | 1383    | AY           | B        | Good          |
| Bronco Buster (color) (219)          | Univ.          | John Lund-Scott Brady                   | May, '52      | 80m          | Apr. 12      | 1313    | AYC          | A-1      | Good          |
| Bwana Devil (color)                  | Natural Vision | Barbara Britton-Robert Stack            | Not Set       | 79m          | Dec. 13      | 1637    |              |          |               |
| CALIFORNIA Conquest (color) (440)    | Col.           | Cornel Wilde-Terese Wright              | July, '52     | 79m          | June 14      | 1398    | AY           | A-1      | Good          |
| Canyon Ambush (5244)                 | Mono.          | Johnny Mack Brown                       | Oct. 12, '52  | 53m          | Aug. 30      | (S)1511 |              |          |               |
| Captain Kidd (5210)                  | Lippert        | Randolph Scott-C. Laughton (reissue)    | Dec. 12, '52  | 89m          | Aug. 5, '45  |         |              |          | Average       |
| Captain Pirate (color) (431)         | Col.           | Louis Hayward-Patricia Medina           | Aug., '52     | 85m          | July 26      | 1462    | AYC          |          | Good          |
| Captive Women (306)                  | RKO            | Margaret Field-Robert Clarke            | Oct., '52     | 65m          | Oct. 4       | 1550    |              | B        | Fair          |
| Carbine Williams (231)               | MGM            | James Stewart-Wendell Corey             | May, '52      | 101m         | Apr. 19      | 1321    | AY           | A-2      | Very Good     |
| Caribbean (C) (5202)                 | Para.          | Arlene Dahl-John Payne                  | Sept., '52    | 97m          | Aug. 2       | 1469    | AY           | A-2      | Very Good     |
| Carrie (5123)                        | Para.          | Jennifer Jones-Laurence Olivier         | Aug., '52     | 118m         | June 14      | 1397    | AY           | B        | Excellent     |
| Carson City (color) (123)            | WB             | Randolph Scott-Lucille Norman           | June 14, '52  | 87m          | May 3        | 1349    | AYC          | A-1      | Very Good     |
| Casque D'Or (Fr.)                    | Discina        | Simone Signoret-Claude Dauphin          | Aug. 18, '52  | 96m          | Sept. 6      | 1517    |              |          | Good          |
| Castle in the Air (Brit.)            | Stratford      | David Tomlinson-Margaret Rutherford     | Dec. 26, '52  | 92m          | Jan. 10      | 1677    |              |          | Good          |
| Cattle Town (207)                    | WB             | Dennis Morgan-Philip Carey              | Dec. 6, '52   | 71m          | Nov. 22      | 1614    | AYC          | A-1      | Good          |
| City Beneath the Sea (308) (C)       | Univ.          | Robert Ryan-Mala Powers                 | Mar., '53     | 87m          | Nov. 1       | (S)1591 |              |          |               |
| Clash by Night (229)*                | RKO            | Barbara Stanwyck-Paul Douglas           | June, '52     | 105m         | May 17       | 1366    | A            | A-2      | Good          |
| Cleopatra (5208)                     | Para.          | Claudette Colbert-H. Wilcoxon (reissue) | Dec., '52     | 104m         | Aug. 25, '34 |         |              |          |               |
| Clouded Yellow, The (Brit.) (509)    | Col.           | Jean Simmons-Trevor Howard              | Aug., '52     | 89m          | Oct. 6, '51  | 1049    | AY           | A-2      | Good          |
| Clown, The                           | MGM            | Red Skelton-Timmy Considine             | Jan. 6, '53   | 92m          | Dec. 27      | 1662    |              | B        | Very Good     |
| Come Back Little Sheba (5213)        | Para.          | Burt Lancaster-Shirley Booth            | Feb., '53     | 99m          | Nov. 29      | 1621    | A            | B        | Excellent     |
| Confidence Girl                      | UA             | Tom Conway-Hillary Brooke               | June 20, '52  | 81m          | June 7       | 1390    |              | A-2      | Good          |
| Confidentially Connie                | MGM            | Janet Leigh-Van Johnson                 | Mar., '53     | 71m          | Jan. 17      | 1686    |              |          | Good          |
| Crimson Pirate (color) (202)*        | WB             | Burt Lancaster-Eva Bartok               | Sept. 27, '52 | 104m         | Aug. 30      | 1509    | AYC          | A-1      | Very Good     |
| Cripple Creek (color) (442)          | Col.           | George Montgomery-Karin Booth           | July, '52     | 78m          | June 28      | 1427    | AY           | A-1      | Good          |
| Cry, the Beloved Country (Brit.)     | UA             | Canada Lee-Sidney Poitier               | Aug. 22, '52  | 96m          | Jan. 26      | 1213    |              | A-2      | Excellent     |
| Cupboard Was Bare, The (Fr.)         | Hakim          | Fernandel-Berthe Bovy                   | Nov., '52     | 82m          | Nov. 15      | 1607    |              |          | Good          |
| DANGER Is a Woman (French)           | Discina        | Henry Vidal-Maria Mauban                | May, '52      | 92m          | Apr. 26      | 1330    |              | C        | Good          |
| Dead Man's Trail (5243)              | Mono.          | Johnny Mack Brown-Barbara Allen         | Sept. 21, '52 | 59m          | May 17       | (S)1367 |              | A-1      |               |
| Deadline, U.S.A. (215)               | 20th-Fox       | Humphrey Bogart-Ethel Barrymore         | May, '52      | 87m          | Mar. 15      | 1282    | AY           | B        | Very Good     |
| Denver and Rio Grande (C) (5115)     | Para.          | Edmond O'Brien-Sterling Hayden          | June, '52     | 89m          | Mar. 29      | 1298    | AY           | A-1      | Fair          |
| Desert Legion (C) (315)              | Univ.          | Alan Ladd-Arlene Dahl                   | Apr., '53     |              |              |         |              |          |               |
| Desert Passage (230)                 | RKO            | Tim Holt-Joan Dixon                     | May, '52      | 60m          | May 24       | 1374    | AY           | A-2      | Average       |
| Desert Pursuit (5209)                | Mono.          | Wayne Morris                            | May 11, '52   | 71m          | May 17       | (S)1367 |              |          |               |
| Desert Rats, The                     | 20th-Fox       | Robert Newton-James Mason               | Apr., '53     |              |              |         |              |          |               |
| Desert Song, The (color)             | WB             | Kathryn Grayson-Gordon MacRae           | Not Set       |              |              |         |              |          |               |
| Desperadoes Outpost (5174)           | Rep.           | Allan Rocky Lane                        | Oct. 8, '52   | 54m          | Jan. 10      | (S)1679 |              |          |               |
| Desperate Search, The                | MGM            | Howard Keel-Jane Greer                  | Jan., '53     | 71m          | Oct. 11      | 1559    | AYC          | A-1      | Good          |
| Destination Gobi (color)             | 20th-Fox       | Richard Widmark-Don Taylor              | Apr., '53     |              |              |         |              | B        | Good          |
| Devil Makes Three, The (302)         | MGM            | Gene Kelly-Pier Angeli                  | Sept., '52    | 96m          | Nov. 29      | (S)1623 |              |          |               |
| Diplomatic Courier (222)             | 20th-Fox       | Tyrone Power-Patricia Neal              | July, '52     | 97m          | Aug. 16      | 1485    | AY           | A-2      | Very Good     |
| Don't Bother to Knock (224)          | 20th-Fox       | Richard Widmark-Marilyn Monroe          | Aug., '52     | 76m          | June 21      | 1417    | AY           | A-2      | Good          |
| Down Among the Sheltering Palms (C)  | 20th-Fox       | Mitzi Gaynor-David Wayne                | May, '53      |              | July 19      | 1453    | A            | B        | Very Good     |
|                                      |                |   |               |              | Jan. 12, '52 | (S)1186 |              | B        |               |

| TITLE—Production Number—Company                                   | Stars     | Release Date                             | Running Time | REVIEWS      |             | RATINGS |              |          |               |
|---|-----------|--|--------------|--------------|-------------|---------|--------------|----------|---------------|
|   |           |  |              | (S)=synopsis | Issue       | Page    | Nat'l Groups | L. of D. | Herald Review |
| Dream Wife  | MGM       | Cary Grant-Deborah Kerr                  | Mar. '53     |              |             |         |              |          |               |
| Dreamboat (223)   | 20th-Fox  | Clifton Webb-Ginger Rogers               | Aug. '52     | 83m          | July 26     | 1461    | AY           | A-2      | Excellent     |
| Duel at Silver Creek, The (C) (228)                               | Univ.     | Audie Murphy-Faith Domergue              | Aug. '52     | 77m          | July 12     | 1442    | AY           | A-1      | Good          |
| EDWARD and Caroline (French)                                      | Comm.     | Daniel Gelin-Anne Vernon                 | Apr. '52     | 90m          | May 3       | 1350    |              |          |               |
| Eight Iron Men  | Col.      | Bonar Colleano-Arthur Franz              | Dec. '52     | 80m          | Oct. 25     | 1581    | AY           | A-2      | Good          |
| Encore (Brit.) (5122)   | Para.     | Roland Culver-Glynis Johns               | July '52     | 90m          | Apr. 5      | 1305    | AY           | A-2      | Very Good     |
| Everything I Have Is Yours (C) (306)                              | MGM       | Marge and Gower Champion                 | Oct. '52     | 92m          | Sept. 27    | 1541    | AYC          | A-2      | Excellent     |
| FABULOUS Señorita (5125)  | Rep.      | Estelita Rodriguez-Robert Clarke         | Apr. 1 '52   | 80m          | Mar. 29     | 1298    | AY           | A-2      | Excellent     |
| Face to Face (309)  | RKO       | James Mason-Robert Preston               | Nov. 14 '52  | 92m          | Nov. 15     | 1606    |              | B        | Excellent     |
| Faithful City, The (Israel) (303)                                 | RKO       | Jamie Smith-John Slater                  | May '52      | 86m          | Apr. 5      | 1306    | AY           | A-1      | Very Good     |
| Fargo (5226)  | Mono.     | Bill Elliott-Phyllis Coates              | Sept. 7 '52  | 69m          | Sept. 13    | 1526    |              | A-1      | Good          |
| Farmer Takes a Wife (color) (307)                                 | 20th-Fox  | Betty Grable-Dale Robertson              | Feb. '53     |              | Dec. 6      | (S)1630 |              |          |               |
| Father's Dilemma (Ital.)  | Davis     | Aldo Fabrizi-Gaby Morley                 | Sept. '52    | 88m          | Oct. 4      | 1550    |              | B        | Very Good     |
| Fearless Fagan (241)  | MGM       | Janet Leigh-Carleton Carpenter           | Aug. '52     | 79m          | July 12     | 1441    | AYC          | A-1      | Very Good     |
| Feudin' Fools (5213)  | Mono.     | Leo Gorcey-Huntz Hall                    | Sept. 21 '52 | 63m          | July 5      | (S)1434 |              | A-1      | Excellent     |
| Fighter, The  | UA        | Richard Conte-Vanessa Brown              | May 25 '52   | 78m          | May 10      | 1357    | AY           | A-2      | Good          |
| Five Angles on Murder (formerly Woman in Question) (Brit.) (Col.) |           | Jean Kent-Dirk Bogarde                   | Not Set      | 88m          | Feb. 23 '52 | 1246    | A            | B        | Good          |
| 5000 Fingers of Dr. T, The (C)                                    | Col.      | Peter Lind Hayes-Mary Healy              | Not Set      |              | Jan. 10     | (S)1679 |              | A-1      | Very Good     |
| Flat Top (color) (5201)   | AA        | Sterling Hayden-Richard Carlson          | Nov. 30 '52  | 85m          | Nov. 22     | 1614    | AY           |          | Fair          |
| Flowers of St. Francis (Ital.)                                    | Burstyn   | Aldo Fabrizi                             | Oct. 6 '52   | 85m          | Oct. 11     | 1559    |              |          | Excellent     |
| Forbidden Games (Fr.)   | Times     | Brigitte Fossey-Georges Poujouly         | Dec. '52     | 89m          | Dec. 20     | 1647    |              |          | Excellent     |
| Four Poster, The  | Col.      | Rex Harrison-Lilli Palmer                | Jan. '53     | 103m         | Oct. 11     | 1558    |              | A-2      | Excellent     |
| Francis Covers the Big Town                                       | Univ.     | Donald O'Connor-Yvette Duguay            | Not Set      |              | Mar. 22     | (S)1291 |              |          |               |
| Francis Goes to West Point (224)                                  | Univ.     | Donald O'Connor-Lori Nelson              | July '52     | 81m          | June 14     | 1397    | AYC          | A-1      | Very Good     |
| GAMBLER and the Lady (5204)                                       | Lippert   | Dane Clark                               | Dec. 26 '52  | 72m          | Dec. 20     | 1646    |              |          | Average       |
| Geisha Girl   | Realart   | Martha Hyer-William Andrews              | June '52     |              | Aug. 30     | (S)1511 |              | B        |               |
| Girl in White, The (232)  | MGM       | June Allyson-Arthur Kennedy              | May '52      | 93m          | Mar. 22     | 1289    | AY           | A-1      | Very Good     |
| Girl Next Door, The (C)   | 20th-Fox  | June Haver-Dan Dailey                    | May '53      |              |             |         |              |          | Good          |
| Girls in the Night (311)  | Univ.     | Joyce Holden-Glenda Farrell              | Feb. '53     | 83m          | Jan. 17     | 1686    |              |          |               |
| Glass Wall, The   | Col.      | Vittorio Gassman-Gloria Grahame          | Not Set      |              | Nov. 29     | (S)1623 |              |          |               |
| Glory Alley (234)   | MGM       | Leslie Caron-Ralph Meeker                | June '52     | 79m          | May 24      | 1373    | A            | B        | Good          |
| Gobs and Gals (5128)  | Rep.      | Bernard Bresslaw-Cathy Downs             | May 1 '52    | 88m          | May 3       | 1350    | AYC          | A-2      | Very Good     |
| Gold Fever (5220)   | Mono.     | John Calvert-Ralph Morgan                | June 15 '52  | 63m          | July 5      | (S)1434 | A-1          | B        | Very Good     |
| Golden Hawk, The (color) (508)                                    | Col.      | Sterling Hayden-Rhonda Fleming           | Oct. '52     | 83m          | Sept. 13    | 1525    | AY           |          |               |
| Great White Hunter (form. Macomber Affair) (5209)                 | Lippert   | Gregory Peck-Joan Bennett (reissue)      | Dec. 12 '52  | 89m          | Feb. 1 '47  |         |              | B        | Good          |
| Greatest Show on Earth (C)* (5129)                                | Para.     | All-Star Cast                            | July '52     | 153m         | Jan. 5      | 1177    | AYC          |          | Superior      |
| Guerrilla Girl  | UA        | Helmut Dantine                           | Jan. 23 '53  |              |             |         |              |          |               |
| Guest of the House  | Astor     | Anne Baxter-Ralph Bellamy (reissue)      | May 15 '52   | 121m         | Dec. 9 '44  |         |              |          | Excellent     |
| Guest Wife  | UA        | Claudette Colbert-Dame D'Amato (reissue) | Sept. 5 '52  | 90m          | July 28 '45 |         |              |          | Excellent     |
| Gunsmoke (color) (312)  | Univ.     | Audie Murphy-Susan Cabot                 | Mar. '53     | 79m          |             |         |              |          |               |
| HALF-Breed (color) (228)  | RKO       | Robert Young-Janis Carter                | May '52      | 81m          | Apr. 19     | 1321    | AY           | B        | Good          |
| Hangman's Knot (color)  | Col.      | Randolph Scott-Donna Reed                | Jan. '53     | 84m          | Nov. 1      | 1589    | AY           | A-2      | Very Good     |
| Hans Christian Andersen (color) (351)                             | RKO       | Danny Kaye-Farley Granger                | Dec. 19 '52  | 112m         | Nov. 29     | 1621    | AYC          | A-1      | Excellent     |
| Happy Time, The (506)   | Col.      | Charles Boyer-Louis Jourdan              | Dec. '52     | 94m          | Aug. 16     | 1485    | AY           | A-2      | Excellent     |
| Has Anybody Seen My Gal? (226) (color)                            | Univ.     | Piper Laurie-Charles Coburn              | July '52     | 89m          | June 14     | 1397    | AYC          | A-1      | Good          |
| Hollgate (5113)   | Lippert   | Sterling Hayden-Joan Leslie              | Sept. 5 '52  | 87m          | Aug. 23     | 1502    |              | B        | Very Good     |
| Here Come the Marines (5212)                                      | Mono.     | Leo Gorcey-Huntz Hall                    | June 29 '52  | 66m          | June 14     | 1398    |              | A-2      | Good          |
| Hiawatha (color) (5202)   | AA        | Vincent Edwards-Yvette Duguay            | Dec. 28 '52  | 80m          | Dec. 20     | 1645    |              | A-1      | Excellent     |
| High Noon*  | UA        | Gary Cooper-Grace Kelly                  | July 30 '52  | 85m          | May 3       | 1349    | AY           | A-2      | Very Good     |
| High Treason (Brit.)  | Pacemaker | Liam Redmond-Mary Morris                 | May '52      | 90m          | May 31      | 1382    |              | A-1      | Excellent     |
| Hitch-Hiker, The  | RKO       | Edmond O'Brien-Frank Lovejoy             | Mar. 13 '53  | 71m          | Jan. 17     | 1686    |              |          | Good          |
| Holiday for Sinners (239)   | MGM       | Keenan Wynn-Janice Rule                  | July '52     | 72m          | June 28     | 1426    | A            | A-2      | Good          |
| Homesteaders, The (5323)  | AA        | Bill Elliott                             | Feb. 8 '53   |              |             |         |              |          |               |
| Horizons West (235) (color)                                       | Univ.     | Robert Ryan-Julia Adams                  | Oct. '52     | 81m          | Sept. 20    | 1534    | A            | A-2      | Good          |
| Hour of 13, The (309)   | MGM       | Peter Lawford-Dawn Addams                | Nov. '52     | 80m          | Oct. 4      | 1549    | AY           | A-2      | Good          |
| Hurricane Smith (color) (5204)                                    | Para.     | Yvonne De Carlo-John Ireland             | Oct. '52     | 90m          | Sept. 13    | 1525    | AY           | B        | Good          |
| I CONFESS   | WB        | Montgomery Clift-Anne Baxter             | Feb. 28 '53  |              |             |         |              |          |               |
| I Don't Care Girl, The (C) (302)                                  | 20th-Fox  | Mitzi Gaynor-David Wayne                 | Jan. '53     | 78m          | Dec. 27     | 1662    |              | B        | Very Good     |
| I Dream of Jeannie (color) (5106)                                 | Rep.      | Ray Middleton-Muriel Lawrence            | June 1 '52   | 90m          | June 14     | 1398    | AYC          | A-1      | Good          |
| I Love Melvin (color)   | MGM       | Donald O'Connor-Debbie Reynolds          | Mar. '53     |              | Dec. 27     | (S)1663 |              |          |               |
| I'll Get You (5206)   | Lippert   | George Raft-Sally Gray                   | Jan. 16 '53  |              |             |         |              |          |               |
| Importance of Being Earnest (C) (381) (Brit.)                     | U-I       | Michael Redgrave-Joan Greenwood          | Dec. 22 '52  | 95m          | Dec. 27     | 1661    | AY           | A-2      | Excellent     |
| Iron Mistress, The (C) (206)*                                     | WB        | Alan Ladd-Virginia Mayo                  | Nov. 22 '52  | 110m         | Oct. 18     | 1565    | AY           | A-2      | Very Good     |
| Island of Desire (C)  | UA        | Linda Darnell-Tab Hunter                 | Aug. 4 '52   | 93m          | Aug. 2      | 1470    | A            | B        | Fair          |
| Island Rescue (Brit.) (283)                                       | Univ.     | David Niven-Glynis Johns                 | June '52     | 87m          | June 28     | 1426    | AYC          | A-1      | Excellent     |
| It Grows on Trees (303)   | Univ.     | Irene Dunne-Dean Jagger                  | Nov. '52     | 84m          | Nov. 1      | 1589    | AYC          | A-1      | Excellent     |
| It's in the Bag   | UA        | Fred Allen-Jack Benny (reissue)          | Sept. 5 '52  | 87m          | Feb. 17 '45 |         |              |          |               |
| Ivanhoe (color) (307)*  | MGM       | Robert Taylor-Elizabeth Taylor           | Feb. 20 '53  | 106m         | June 21     | 1417    | AYC          | A-1      | Excellent     |
| Invasion U.S.A.   | Col.      | Gerald Mohr-Peggie Castle                | Dec. '52     | 74m          | Dec. 6      | 1630    | AY           | B        | Average       |
| Ivory Hunter (color) (Brit.)                                      | Univ.     | Anthony Steel-Dinah Sheridan             | June '52     | 97m          | May 24      | 1373    | AYC          | A-1      | Very Good     |
| JAMAICA (C)   | Para.     | Kay Milland-Arlene Dahl                  | May '53      |              |             |         |              |          |               |
| Jazz Singer, The (color)  | WB        | Danny Thomas-Peggy Lee                   | Feb. '53     | 106m         | Jan. 10     | 1677    |              |          | Very Good     |
| Jeopardy  | MGM       | Barbara Stanwyck-Barry Sullivan          | Feb. '53     |              | Dec. 27     | (S)1663 |              |          |               |
| Jumping Jacks (5121)*   | Para.     | Dean Martin-Jerry Lewis                  | July '52     | 96m          | June 7      | 1389    | AYC          | A-1      | Excellent     |

| TITLE—Production Number             | Company        | Stars                                 | Release Date       | Running Time | REVIEWED      |          |            | Nat'l Groups | L. of D.  | Herald Review |
|-------------------------------------|----------------|---------------------------------------|--------------------|--------------|---------------|----------|------------|--------------|-----------|---------------|
|                                     |                |                                       |                    |              | (S)           | synopsis | Issue Page |              |           |               |
| Junction City (486)                 | Col. Lippert   | Charles Starrett-Smiley Burnette      | July, '52          | 54m          | July 5        | 1433     |            | A-1          | Good      |               |
| Jungle, The (5112)                  | AA Univ.       | Rod Cameron-Cesar Romero              | Aug. 1, '52        | 74m          | Aug. 23       | 1503     |            | A-1          | Good      |               |
| Jungle Girl (5208)                  | Para.          | Johnny Sheffield                      | Dec. 7, '52        | 70m          |               |          |            |              |           |               |
| Just Across the Street (223)        |                | Ann Sheridan-John Lund                | June, '52          | 79m          | May 31        | 1382     | AY         | A-2          | Very Good |               |
| Just for You (color) (5201)*        |                | Bing Crosby-Jane Wyman                | Sept., '52         | 104m         | Aug. 2        | 1469     | AYC        | A-2          | Excellent |               |
| KANGAROO (color) (217)*             | 20th-Fox       | Peter Lawford-Maureen O'Hara          | June, '52          | 84m          | May 24        | 1373     | AY         | A-2          | Good      |               |
| Kansas City Confidential            | UA             | John Payne-Coleen Gray                | Jan. 16, '53       | 98m          | Nov. 15       | 1606     | A          | B            | Fair      |               |
| Kansas Pacific (5302) (color)       | AA             | Sterling Hayden-Eve Miller            | Feb. 22, '53       |              | Aug. 30       | (S) 1511 |            |              |           |               |
| Kansas Territory (5225)             | Mono.          | Bill Elliott-Peggy Stewart            | May 20, '52        | 65m          | May 24        | 1374     |            | A-1          | Good      |               |
| Kid from Broken Gun (481)           | Col.           | Charles Starrett-Smiley Burnette      | Aug., '52          | 56m          | Aug. 16       | 1485     | AY         | A-1          | Good      |               |
| Kid Monk Baroni                     | Realart        | Richard Rober-Bruce Cabot             | May, '52           | 80m          | Apr. 26       | 1329     |            | B            | Average   |               |
| King Kong (269)                     | RKO            | Fay Wray-Bruce Cabot                  | (reissue) May, '52 | 100m         | Feb. 18, '33  |          |            |              |           |               |
| LADY in the Iron Mask (218) (C)     | 20th-Fox       | Louis Hayward-Patricia Medina         | July, '52          | 78m          | June 14       | 1398     | AY         | A-1          | Good      |               |
| Lady of Burlesque                   | Astor          | B. Stanywyck-Michael O'Shea (reissue) | Apr. 1, '52        | 91m          | May 1, 43     |          |            |              |           |               |
| Laramie Mountains (485)             | Col.           | Charles Starrett-Smiley Burnette      | Apr., '52          | 54m          | Apr. 12       | 1314     | AYC        | A-1          | Fair      |               |
| Last of the Comanches (C)           | Col.           | Broderick Crawford-Barbara Hale       | Feb., '53          | 85m          | Jan. 3        | 1669     |            | A-1          | Good      |               |
| Last Train from Bombay (534)        | Col.           | John Hall-Lisa Ferraday               | Aug., '52          | 72m          | Aug. 2        | 1471     | AY         | A-1          | Average   |               |
| Leura (252)                         | 20th-Fox       | Gene Tierney-Dana Andrews (reissue)   | May, '52           | 88m          | Oct. 14, '44  |          |            |              |           |               |
| Lawless Breed (color) (306)         | Univ.          | Rock Hudson-Julie Adams               | Jan., '53          | 83m          | Dec. 6        | 1629     |            | A-2          | Very Good |               |
| Leave Her to Heaven (color) (255)   | 20th-Fox       | Gene Tierney-Cornel Wilde (reissue)   | June, '52          | 110m         | Dec. 29, '45  |          |            |              |           |               |
| Leonardo Da Vinci (color)           | Picture        | Documentary                           | Jan. 1, '53        | 70m          | Nov. 29       | 1622     |            | A-1          | Good      |               |
| Leopard Man, The (270)              | RKO            | Dennis O'Keefe-Margo (reissue)        | May, '52           | 66m          | May 8, '43    |          |            |              |           |               |
| Les Misérables (225)                | 20th-Fox       | Michael Rennie-Debra Paget            | Aug., '52          | 104m         | July 26       | 1462     | AY         | A-2          | Fair      |               |
| Lili (color)                        | MGM            | Leslie Caron-Mel Ferrer               | Spec.              |              | Nov. 22       | (S) 1615 |            |              |           |               |
| Limelight                           | UA             | Charles Chaplin-Claire Bloom          | Oct. 23, '52       | 143m         | Oct. 11       | 1557     | AY         | B            | Excellent |               |
| Lion and the Horse, The (119) (C)   | WB             | Steve Cochran-Black Knight            | Apr. 19, '52       | 83m          | Mar. 22       | 1290     | AYC        | B            | Good      |               |
| Loen Shark (5111)                   | Lippert        | George Raft-Dorothy Hart              | May 23, '52        | 79m          | May 3         | 1350     |            | B            | Average   |               |
| Look Who's Laughing (381)           | RKO            | Lucille Ball-Edgar Bergen (reissue)   | Aug., '52          | 79m          | Sept. 20, '41 |          |            |              |           |               |
| Lost in Alaska (229)                | Univ.          | Abbott & Costello-Mitzi Green         | Aug., '52          | 76m          | July 26       | 1462     | AY         | A-2          | Good      |               |
| Lovely to Look At (color) (237)*    | MGM            | Kathryn Grayson-Howard Keel           | July, '52          | 102m         | May 31        | 1381     | AY         | A-2          | Excellent |               |
| Lure of the Wilderness (227) (C)    | 20th-Fox       | Jean Peters-Jeffrey Hunter            | Sept., '52         | 92m          | July 26       | 1461     | AY         | A-1          | Very Good |               |
| Lusty Men, The (304)                | RKO            | Susan Hayward-Robert Mitchum          | Oct., '52          | 113m         | Sept. 27      | 1542     | AY         | A-2          | Good      |               |
| Luxury Girls                        | UA             | Susan Stephen                         | Jan. 30, '53       |              |               |          |            |              |           |               |
| Lydia Bailey (color) (219)          | 20th-Fox       | Anne Francis-Dale Robertson           | June, '52          | 89m          | May 31        | 1381     | AY         | A-2          | Very Good |               |
| MA AND PA Kettle on Vacation (314)  | Univ.          | Marjorie Main-Percy Kilbride          | Apr., '53          | 75m          |               |          |            |              |           |               |
| Macao (224)*                        | RKO            | Robert Mitchum-Jane Russell           | Apr., '52          | 80m          | Mar. 29       | 1297     | A          | B            | Good      |               |
| Magic Box, The (Brit.) (C)          | Mayer-Kingsley | Robert Donat                          | Sept. 24, '52      | 93m          | Sept. 20      | 1534     | A-1        | Good         |           |               |
| Man Behind the Gun (C) (211)        | WB             | Randolph Scott-Patrice Wymore         | Jan. 31, '53       | 82m          | Dec. 27       | 1662     |            |              |           |               |
| Man in the White Suit (282) (Brit.) | Univ.          | Alec Guinness-Joan Greenwood          | Apr., '52          | 85m          | Apr. 5        | 1306     | AY         | A-1          | Very Good |               |
| Man on a Tightrope                  | 20th-Fox       | Freddie March-Gloria Grahame          | May, '53           |              |               |          |            |              |           |               |
| Man with the Grey Glove (Ital.)     | IFE            | Annette Bach-Mario Del Monaco         | Jan., '53          | 102m         | Jan. 10       | 1678     |            | B            | Good      |               |
| Mara Maru (120)                     | WB             | Errol Flynn-Ruth Roman                | May 3, '52         | 98m          | Apr. 5        | 1305     | AY         | A-2          | Very Good |               |
| Marrying Kind, The (425)*           | Col.           | Judy Holliday-Aldo Ray                | Apr., '52          | 93m          | Mar. 15, '52  | 1281     | AY         | A-2          | Excellent |               |
| Marshal of Cedar Rock               | Rep.           | Allan Rocky Lane                      | Jan. 1, '53        |              |               |          |            |              |           |               |
| Maverick, The (5322)                | AA             | Bill Elliott                          | Dec. 14, '52       | 71m          | Jan. 3        | 1669     |            |              |           |               |
| Maytime in Mayfair (Brit.) (C)      | Realart        | Anna Neagle-Michael Wilding           | Apr., '52          | 94m          | Apr. 26       | 1329     |            | A-2          | Average   |               |
| Meet Me at the Fair (C) (307)       | Univ.          | Dan Dailey-Diana Lynn                 | Jan., '53          | 87m          | Dec. 13       | 1637     |            | A-1          | Fair      |               |
| Member of the Wedding               | Col.           | Ethel Waters-Julie Harris             | Not Set            | 91m          | Dec. 20       | 1645     |            | A-2          | Good      |               |
| Merry Widow, The (color)* (301)     | MGM            | Lana Turner-Fernando Lamas            | Sept., '52         | 103m         | July 12       | 1441     | AYC        | A-2          | Excellent |               |
| Merry Wives of Windsor (Ger.)       | Central        | Sonja Ziemann-Paul Ester              | Sept. 20, '52      | 93m          | Sept. 27      | 1542     |            |              |           |               |
| Million Dollar Mermaid (C) (312)*   | MGM            | Esther Williams-Victor Mature         | Dec., '52          | 115m         | Nov. 8        | 1597     |            | A-1          | Good      |               |
| Miracle of Fatima (color) (203)*    | WB             | Gilbert Roland-Angela Clark           | Oct. 11, '52       | 102m         | Aug. 23       | 1501     | AY         | A-1          | Superior  |               |
| Mississippi Gambler (color) (310)   | Univ.          | Tyrone Power-Piper Laurie             | Feb., '53          | 98m          | Jan. 10       | 1677     |            | B            | Very Good |               |
| Mr. Walkie Talkie (5203)            | Lippert        | Joe Sawyer-William Tracy              | Nov. 28, '52       | 65m          | Dec. 6        | 1630     |            |              |           |               |
| Monkey Business (230)               | 20th-Fox       | Cary Grant-Marilyn Monroe             | Sept., '52         | 97m          | Sept. 6       | 1517     | AY         | B            | Average   |               |
| Monsoon (color)                     | UA             | Ursula Thiess-Diana Douglas           | Dec. 14, '52       | 81m          | Nov. 22       | (S) 1615 |            | B            | Excellent |               |
| Montana Belle (color) (308)         | RKO            | Jane Russell-George Brent             | Nov., '52          | 81m          | Nov. 1        | 1589     |            | B            | Good      |               |
| Montana Incident (5253)             | Mono.          | Whip Wilson                           | Aug. 10, '52       | 54m          | Aug. 30       | 1510     |            | A-1          | Fair      |               |
| Montana Territory (color) (438)     | Col.           | Lon McCallister-Wanda Hendrix         | June, '52          | 64m          | June 7        | 1389     | AY         | A-1          | Good      |               |
| Moulin Rouge (C)                    | UA             | Jose Ferrer-Colette Marchand          | Mar., '53          | 123m         | Dec. 27       | 1661     |            |              |           |               |
| My Cousin Rachel (301)              | 20th-Fox       | Olivia de Havilland-Richard Burton    | Jan., '53          | 98m          | Dec. 27       | 1662     |            | A-2          | Excellent |               |
| My Man and I (303)                  | MGM            | Shelley Winters-Wendell Corey         | Sept., '52         | 99m          | Aug. 23       | 1502     | AY         | A-2          | Very Good |               |
| My Pal Gus (233)                    | 20th-Fox       | Richard Widmark-Joanne Dru            | Dec., '52          | 83m          | Nov. 15       | 1606     | AY         | B            | Very Good |               |
| My Wife's Best Friend (231)         | 20th-Fox       | Anne Baxter-Macdonald Carey           | Oct., '52          | 87m          | Oct. 11       | 1558     |            | B            | Very Good |               |
| NAKED Spur, The (color)             | MGM            | James Stewart-Janet Leigh             | Feb., '53          | 91m          | Jan. 17       | 1685     |            |              |           |               |
| Narrow Margin (226)                 | RKO            | Charles McGraw-Marie Windsor          | May, '52           | 70m          | Apr. 12       | 1314     | AY         | A-2          | Good      |               |
| Never Let Me Go                     | MGM            | Clark Gable-Gene Tierney              | Apr., '53          |              |               |          |            |              |           |               |
| Never Wave at a Wac                 | RKO            | Rosalind Russell-Paul Douglas         | Jan. 28, '53       | 87m          | Dec. 20       | 1645     |            | A-2          | Excellent |               |
| Niagara (color) (306)               | 20th-Fox       | Marilyn Monroe-Joseph Cotten          | Feb., '53          |              | Dec. 27       | (S) 1663 |            |              |           |               |
| Night Without Sleep (235)           | 20th-Fox       | Gary Merrill-Linda Darnell            | Nov., '52          | 77m          | Oct. 4        | 1550     | A          | B            | Average   |               |
| No Holds Barred (5214)              | AA             | Leo Gorcey                            | Nov. 23, '52       | 66m          | Sept. 20      | (S) 1534 |            | A-2          |           |               |
| No Room for the Groom (220)         | Univ.          | Tony Curtis-Piper Laurie              | May, '52           | 82m          | May 10        | 1357     | A          | B            | Good      |               |
| No Time for Flowers (313)           | RKO            | Viveca Lindfords-Paul Christian       | Jan. 31, '53       | 83m          | Dec. 6        | 1629     |            | A-2          | Good      |               |
| O. HENRY's Full House (228)         | 20th-Fox       | All Star Cast                         | Sept., '52         | 91m          | Aug. 23       | 1501     | AY         | A-2          | Excellent |               |
| Off Limits                          | Para.          | Bob Hope-Marilyn Maxwell              | Apr., '53          |              | Dec. 20       | (S) 1647 |            |              |           |               |
| Old Oklahoma Plains (5144)          | Rep.           | Rex Allen                             | July 25, '52       | 60m          | Aug. 23       | 1503     | AYC        | A-1          | Good      |               |
| One Minute to Zero (301)            | RKO            | Robert Mitchum-Ann Blyth              | Aug., '52          | 105m         | July 19       | 1454     | AY         | A-1          | Good      |               |
| Operation Secret (205)              | WB             | Cornel Wilde-Phyllis Thaxter          | Nov. 8, '52        | 108m         | Oct. 11       | 1558     | AY         | B            | Very Good |               |
| Outcast of the Islands (Brit.)      | UA             | Trevor Howard-Ralph Richardson        | July 11, '52       | 93m          | May 17        | 1366     | A          | B            | Good      |               |
| Outcasts of Poker Flat (216)        | 20th-Fox       | Dale Robertson-Anne Baxter            | May, '52           | 81m          | May 10        | 1357     | A          | A-2          | Very Good |               |
| Outlaw Women (color) (5105)         | Lippert        | Marie Windsor-Richard Rober           | June, '52          | 75m          | Apr. 19       | 1321     |            | B            | Average   |               |

| TITLE—Production Number—Company                  | UA<br>Rep.     | Stars                             | Release Date          | Running Time | REVIEWED       |         |      | RATINGS      |           |               |
|--|----------------|-----------------------------------|-----------------------|--------------|----------------|---------|------|--------------|-----------|---------------|
|  |                |                                   |                       |              | (S) = synopsis | Issue   | Page | Nat'l Groups | L. of D.  | Herald Review |
| Outpost in Malaya (Brit.)                        | UA<br>Rep.     | Claudette Colbert-Jack Hawkins    | Nov. 21, '52          | 88m          | Nov. 15        | 1606    | AY   | A-2          | Good      |               |
| Overland Trail Riders                            |                | Rex Allen                         | Not Set               |              | Jan. 10        | (S)1679 |      |              |           |               |
| PAUL K. Row                                      | UA             | Gene Evans-Mary Welch             | Aug. 12, '52          | 83m          | Aug. 9         | 1477    | AY   | A-2          | Good      |               |
| Pat and Mike* (235)                              | MGM            | Spencer Tracy-Katharine Hepburn   | June '52              | 95m          | May 17         | 1365    | AY   | A-2          | Excellent |               |
| Patr. Finder, The (color)                        | Col.           | George Montgomery-Helena Carter   | Jan. '53              | 78m          | Dec. 20        | 1646    | AY   | A-1          | Good      |               |
| Paula (436)                                      | Col.           | Loretta Young-Kent Smith          | June '52              | 80m          | May 17         | 1366    | AY   | A-2          | Good      |               |
| Perfectionist, The (French)                      | Discina        | Pierre Fresnay                    | May 1, '52            | 92m          | May 3          | 1350    |      |              | Good      |               |
| Peter Pan (color)                                | RKO            | All Cartoon Feature               | Feb. 5, '53           | 77m          | Jan. 17        | 1685    |      |              | Excellent |               |
| Pirate Submarine (5110)                          | Lippert        | Special Cast                      | July 18, '52          | 69m          | Aug. 9         | (S)1479 |      |              |           |               |
| Pleasure Island (5215) (color)                   | Para.          | Don Taylor-Leo Genn               | Mar. '53              |              | Nov. 15        | (S)1607 |      |              |           |               |
| Plymouth Adventure (color) (310)*                | MGM            | Spencer Tracy-Gene Tierney        | Nov. '52              | 104m         | Oct. 25        | 1581    | AYC  | A-2          | Excellent |               |
| Pony Express (color)                             | Para.          | Charlton Heston-Rhonda Fleming    | Apr. '53              |              |                |         |      |              |           |               |
| Pony Soldier (C) (237)                           | 20th-Fox       | Tyrone Power-Cameron Mitchell     | Nov. '52              | 82m          | Nov. 8         | 1597    | AYC  | A-1          | Excellent |               |
| President's Lady                                 | 20th-Fox       | Susan Hayward-Charlton Heston     | Apr. '53              |              |                |         |      |              |           |               |
| Prisoner of Zenda (color) (308)*                 | MGM            | Stewart Granger-Deborah Kerr      | Nov. '52              | 101m         | Oct. 18        | 1565    | AYC  | A-1          | Very Good |               |
| Promoter, The (Brit.) (285)                      | Univ.          | Alec Guinness-Valerie Hobson      | Oct. 28, '52          | 88m          | Oct. 25        | 1581    | AY   | A-1          | Excellent |               |
| QUIET Man, The (color)*                          | Rep.           | John Wayne-Maureen O'Hara         | Not Set               | 129m         | May 17         | 1365    | AY   | A-2          | Superior  |               |
| Quo Vadis (color)* (218)                         | MGM            | Robert Taylor-Deborah Kerr        | Spec.                 | 168m         | Nov. 24        | 1118    | AY   | A-1          | Superior  |               |
| RAIDERS, The (C) (301)                           | Univ.          | Richard Conte-Viveca Lindfors     | Nov. '52              | 80m          | Oct. 11        | 1558    | AY   | A-2          | Very Good |               |
| Rainbow Round My Shoulder (C) (503)              | Col.           | Frankie Laine-Billy Daniels       | Sept. '52             | 78m          | Aug. 9         | 1477    | AY   | A-1          | Good      |               |
| Rains Came, The (256)                            | 20th-Fox       | Myrna Loy-Tyrone Power            | (reissue) June '52    | 95m          | Sept. 8, '39   |         |      |              |           |               |
| Red Ball Express (218)                           | Univ.          | Jeff Chandler-Alex Nicol          | May '52               | 83m          | May 3          | 1349    | AY   | A-1          | Very Good |               |
| Red Mountain (color) (5113)*                     | Para.          | Alan Ladd-Lizabeth Scott          | May '52               | 84m          | Nov. 17        | 1109    | A    | A-2          | Good      |               |
| Red Planet Mars                                  | UA             | Peter Graves-Audrea King          | May 15, '52           | 87m          | May 17         | 1367    | AY   | A-2          | Fair      |               |
| Red River  | UA             | John Wayne-M. Clift               | (reissue) June 6, '52 | 125m         | July 17, '48   |         |      |              | Excellent |               |
| Red Shoes, The (color) (Brit.)                   | UA             | Moira Shearer-Anton Walbrook      | June 13, '52          | 133m         | Oct. 23, '48   | 4357    | AY   | B            | Excellent |               |
| Red Snow (439)                                   | Col.           | Guy Madison-Ray Mala              | July '52              | 75m          | June 21        | 1418    | AY   |              | Good      |               |
| Redhead from Wyoming (color) (309)               | Univ.          | Maureen O'Hara-Alex Nicol         | Jan. '53              | 80m          | Dec. 20        | 1645    | A    | A-2          | Good      |               |
| Ride the Man Down (color) (5202)                 | Rep.           | Brian Donlevy-Forrest Tucker      | Jan. 1, '53           | 90m          | Nov. 1         | 1590    | AYC  | A-1          | Good      |               |
| Ring, The  | UA             | Gerard Mohr-Rita Moreno           | Sept. 26, '52         | 79m          | Aug. 30        | 1510    | AY   | A-2          | Good      |               |
| Road to Bali (color) (5209)                      | Para.          | Bing Crosby-Bob Hope              | Jan. '53              | 90m          | Nov. 22        | 1613    | AYC  | A-2          | Excellent |               |
| Robin Hood (see Story of Robin Hood)             |                |                                   |                       |              |                |         |      |              |           |               |
| Rogue's March                                    | MGM            | Peter Lawford-Janice Rule         | Feb. '53              | 84m          | Jan. 3         | 1669    |      | A-1          | Very Good |               |
| Rose Bowl Story, The (C) (5204)                  | Mono.          | Marshall Thompson-Vera Miles      | Aug. 24, '52          | 73m          | Aug. 30        | 1509    |      | A-1          | Excellent |               |
| Rough Tough West (487)                           | Col.           | Charles Starrett-Smiley Burnette  | June '52              | 54m          | June 28        | 1427    | AYC  | A-1          | Good      |               |
| Ruby Gentry (303)                                | 20th-Fox       | Jennifer Jones-Charlton Heston    | Jan. '53              | 82m          | Dec. 27        | 1662    | A    | B            | Good      |               |
| SALLY and Saint Anne (225)                       | Univ.          | Ann Blyth-Edmund Gwenn            | July '52              | 90m          | June 28        | 1426    | AYC  | A-1          | Very Good |               |
| San Francisco Story (121)                        | WB             | Yvonne De Carlo-Joel McCrea       | May 17, '52           | 80m          | Apr. 12        | 1314    | AY   | B            | Good      |               |
| Savage, The (color) (5206)                       | Para.          | Charlton Heston-Susan Morrow      | Nov. '52              | 95m          | Sept. 20       | 1534    | AYC  | A-1          | Good      |               |
| Savage Mutiny                                    | Col.           | Johnny Weissmuller                | Not Set               | 73m          | Jan. 17        | 1687    |      |              | Fair      |               |
| Scaramouche (C) (236)*                           | MGM            | Stewart Granger-Janet Leigh       | June '52              | 115m         | May 17         | 1365    | AYC  | A-2          | Excellent |               |
| Scared Stiff                                     | Para.          | Martin & Lewis-Lizabeth Scott     | Not Set               |              | Jan. 10        | (S)1679 |      |              |           |               |
| Scarlet Angel (C) (222)                          | Univ.          | Yvonne De Carlo-Rock Hudson       | June '52              | 81m          | May 31         | 1382    | A    | B            | Good      |               |
| Scotland Yard Inspector (5202)                   | Lippert        | Cesar Romero-Louis Maxwell        | Oct. 31, '52          | 73m          | Nov. 29        | 1623    |      |              | Fair      |               |
| Sea Around Us, The (color)                       | RKO            | Documentary                       | Apr. 22, '53          | 61m          | Jan. 17        | 1686    |      |              | Very Good |               |
| Sea Tiger (5218)                                 | Mono.          | John Archer-Marguerite Chapman    | July 27, '52          | 71m          | Aug. 30        | 1510    |      | A-2          | Good      |               |
| Secret Flight (Brit.)                            | Unity          | Ralph Richardson-Raymond Huntley  | Aug. '52              | 74m          | July 12        | 1442    |      |              | Good      |               |
| Secret People (Brit.) (5116)                     | Lippert        | Valentina Cortese-Audrey Hepburn  | Aug. 29, '52          | 87m          | Aug. 30        | 1510    |      | A-2          | Fair      |               |
| See How They Run                                 | MGM            | Dorothy Dandridge-Robert Horton   | Apr. '53              |              |                |         |      |              |           |               |
| Seminole (color) (313)                           | Univ.          | Rock Hudson-Barbara Hale          | Mar. '53              | 86m          | Dec. 20        | (S)1647 |      |              |           |               |
| Shane (color)                                    | Para.          | Alan Ladd-Jean Arthur             | Not Set               |              | Apr. 19        | (S)1323 |      |              |           |               |
| She's Back on Broadway (color)                   | WB             | Virginia Mayo-Gene Nelson         | Mar. 14, '53          |              |                |         |      |              |           |               |
| She's Working Her Way Through College (C) (128)* | WB             | Virginia Mayo-Ronald Reagan       | July 12, '52          | 101m         | June 7         | 1389    | AY   | B            | Very Good |               |
| Silver Whip (309)                                | 20th-Fox       | Rory Calhoun-Dale Robertson       | Mar. '53              |              | Dec. 27        | (S)1663 |      |              |           |               |
| Skirts Ahoy! (C) (233)*                          | MGM            | Esther Williams-Barry Sullivan    | May '52               | 109m         | Apr. 12        | 1313    | AYC  | A-1          | Excellent |               |
| Sky Full of Moon (311)                           | MGM            | Carleton Carpenter-Jan Sterling   | Dec. '52              | 73m          | Nov. 8         | 1597    | AY   | A-2          | Fair      |               |
| Small Town Girl (color)                          | Col.           | Jane Powell-Farley Granger        | Apr. '53              |              | Nov. 29        | (S)1623 |      |              |           |               |
| Sniper, The (434)                                | 20th-Fox       | Adolphe Menjou-Arthur Franz       | May '52               | 87m          | Mar. 22        | 1290    | A    | A-2          | Good      |               |
| Snows of Kilimanjaro (color)                     | MGM            | Gregory Peck-Susan Hayward        | (Spec.)               | 114m         | Sept. 20       | 1533    | AY   | B            | Excellent |               |
| Sombrero (color)                                 | Col.           | Ricardo Montalban-Cyd Charisse    | Not Set               |              | Nov. 29        | (S)1623 |      |              |           |               |
| Somebody Loves Me (color) (5203)                 | Para.          | Betty Hutton-Ralph Meeker         | Oct. '52              | 97m          | Aug. 23        | 1501    | AY   | A-2          | Very Good |               |
| Something for the Birds (238)                    | 20th-Fox       | Victor Mature-Patricia Neal       | Oct. '52              | 81m          | Oct. 11        | 1558    | A    | A-1          | Good      |               |
| Son of Ali Baba (color) (231)                    | Univ.          | Tony Curtis-Piper Laurie          | Sept. '52             | 75m          | Aug. 23        | 1502    |      | A-2          | Good      |               |
| Son of Paleface (color) (5124)*                  | Para.          | Bob Hope-Jane Russell             | Aug. '52              | 104m         | July 19        | 1453    | AY   | B            | Excellent |               |
| Sound Off (color) (428)                          | Col.           | Mickey Rooney-Ann James           | May '52               | 83m          | Apr. 12        | 1313    | AYC  | A-1          | Good      |               |
| South Pacific Trail (5145)                       | Rep.           | Rex Allen                         | Oct. 20, '52          | 60m          | Nov. 15        | 1606    | AYC  | A-2          | Fair      |               |
| Spider and the Fly, The (Brit.)                  | Bell           | Eric Portman-Nadia Gray           | May 1, '52            | 73m          | Mar. 29        | 1298    | A    | A-2          | Fair      |               |
| Springfield Rifle (C) (204)                      | WB             | Gary Cooper-Phyllis Thaxter       | Oct. 25, '52          | 93m          | Oct. 4         | 1555    | AY   | A-1          | Good      |               |
| Stalag 17  | Para.          | William Holden-Don Taylor         | Not Set               |              | Jan. 10        | (S)1679 |      |              |           |               |
| Star, The  | 20th-Fox       | Bette Davis-Sterling Hayden       | Not Set               |              |                |         |      |              |           |               |
| Star of Texas (5332)                             | AA             | Wayne Morris                      | Jan. 11, '53          | 68m          | Jan. 17        | 1686    |      |              | Excellent |               |
| Stars and Stripes Forever (C) (239)*             | 20th-Fox       | Clifton Webb-Ruth Hussey          | Dec. '52              | 89m          | Nov. 22        | 1613    | AYC  | A-1          | Very Good |               |
| Stars Are Singing, The (color) (5214)*           | Para.          | Rosemary Clooney-Lauritz Melchior | Mar. '53              |              | Oct. 4         | (S)1551 |      |              |           |               |
| Steel Trap (232)                                 | 20th-Fox       | Joseph Cotten-Teresa Wright       | Nov. '52              | 85m          | Oct. 25        | 1582    |      |              |           |               |
| Stolen Face (5109)                               | Lippert        | Paul Henreid-Lizabeth Scott       | June 16, '52          | 71m          | June 7         | 1389    |      |              |           |               |
| Stooge, The (5212)                               | Para.          | Dean Martin-Jerry Lewis           | Feb. '53              | 100m         | Oct. 11        | 1557    |      | A-1          | Excellent |               |
| Stop, You're Killing Me (210) (C)                | WB             | Broderick Crawford-Claire Trevor  | Jan. 17, '53          | 86m          | Dec. 13        | 1637    |      | A-2          | Very Good |               |
| Storm Over Tibet (416)                           | Col.           | Diana Douglas-Rex Reason          | July '52              | 87m          | Dec. 29        | 1169    | AY   | B            | Good      |               |
| Story of Robin Hood (C) (391)*                   | RKO            | Richard Todd-Joan Rice            | July '52              | 84m          | Dec. 22        | 1289    | AYC  | A-1          | Very Good |               |
| Story of Three Loves, The (color)                | MGM            | Leslie Caron-Pier Angeli          | Spec.                 |              |                |         |      |              |           |               |
| Story of Will Rogers (color) (129)*              | WB             | Jane Wyman-Will Rogers, Jr.       | July 26, '52          | 109m         | July 19        | 1453    | AYC  | A-1          | Excellent |               |
| Strange Fascination (505)                        | Col.           | Hugo Haas-Cleo Moore              | Dec. '52              | 80m          | Oct. 4         | 1550    | A    | B            | Fair      |               |
| Strange Ones, The (Fr.)                          | Mayer-Kingsley | Nicole Stephane-Edouard Dermite   | July '52              | 95m          | Aug. 9         | 1477    |      |              | Good      |               |
| Stranger in Between, The (Brit.) (284)           | Univ.          | Dirk Bogarde-Elizabeth Sellars    | Aug. '52              | 84m          | Aug. 23        | 1502    | AY   | A-2          | Very Good |               |

| TITLE—Production Number—Company  | Stars               | Release Date  | Running Time                | REVIEWED     |                        | RATINGS      |             |                                    |
|--|---------------------|---|-----------------------------|--------------|------------------------|--------------|-------------|------------------------------------|
|  |                     |   |                             | (S)=synopsis | Issue Page             | Nat'l Groups | L. of D.    | Herald Review                      |
| Sudden Fear (362)*<br>Sword of Venus   | RKO<br>RKO          | Joan Crawford-Jack Palance<br>Robert Clarke-Catherine McLeod                            | Aug., '52<br>Feb. 20, '53   | 110m<br>73m  | July 26<br>Jan. 17     | 1461<br>1687 | A           | A-2<br>A-2<br>Very Good<br>Average |
| TALL Texan, The (5207)<br>Tales of Hoffmann (color) (Brit.)<br>Tangier Incident (5316) | Lippert<br>UA<br>AA | Lloyd Bridges-Marie Windsor<br>Moira Shearer-Robert Helpmann<br>George Brent-Mari Aldon | Feb. 13, '53<br>Feb. 1, '53 | 138m<br>66m  | Apr. 7, '51<br>Dec. 20 | 793<br>1646  | AY          | A-2<br>A-2<br>Excellent            |
| Target Hong Kong<br>Taxi (305)   | Col.<br>20th-Fox    | Richard Denning-Nancy Gates<br>Dan Dailey-Constance Smith                               | Feb., '53<br>Feb., '53      | 77m<br>85m   | Jan. 17<br>Sept. 27    | 1685<br>1541 | AY          | A-2<br>A-1<br>Excellent            |
| Thief, The<br>Thief of Venice (304)  | UA<br>20th-Fox      | Ray Milland-Rita Gam<br>Maria Montez-Paul Christian                                     | Oct. 10, '52<br>Jan., '53   | 91m<br>110m  | Nov. 15<br>May 16, '52 | 1605<br>1383 | AY          | A-2<br>A-2<br>Excellent            |
| This Above All (253)<br>Three for Bedroom C (color) (124)                              | 20th-Fox<br>WB      | Tyrone Power-Joan Fontaine<br>Gloria Swanson-James Warren                               | (reissue) May, '52          | 74m          | May 31                 | 1471         | AYC         | A-2<br>Fair                        |
| Three Sinners (French)   | Sachsen             | Fernandel-Liane Noro  | June 21, '52                | 84m          | Aug. 2                 | 1471         | Average     |                                    |
| Thunder in the East (5210)<br>Thunderbirds (5201)                                      | Para.<br>Rep.       | Alan Ladd-Deborah Kerr<br>John Derek-Mona Freeman                                       | Jan., '53<br>Nov. 27, '52   | 98m<br>98m   | Nov. 1<br>Nov. 29      | 1590<br>1622 | AY          | Fair<br>A-2<br>Excellent           |
| Thundering Caravans (5173)<br>Timber Wolf (5222)                                       | Rep.<br>AA          | Allan Rocky Lane<br>Kirby Grant   | July 20, '52<br>Jan. 4, '53 | 54m<br>63m   | Aug. 2                 | 1471         | A-1<br>A-1  | Very Good<br>Good                  |
| To the Shores of Tripoli (color)<br>(257)  | 20th-Fox            | John Payne-Maureen O'Hara   | (reissue) July, '52         | 86m          | Mar. 14, '42           |              | AY          | A-2<br>Excellent                   |
| Tonight We Sing (color)  | 20th-Fox            | David Wayne-Ezio Pinza  | Apr., '53                   | 85m          | Nov. 29                | (S)1623      |             |                                    |
| Too Many Girls (382)   | RKO                 | Lucille Ball-Dasi Arnaz   | (reissue) Aug., '52         | 84m          | Oct. 12, '40           |              |             |                                    |
| Torpedo Alley (5308)   | AA                  | Mark Stevens-Dorothy Malone   | Jan. 25, '53                | 84m          | Dec. 20                | 1646         | A-1         | Good                               |
| Toughest Man in Arizona (C) (5109)<br>Treasure of Golden Condor (C)<br>(308)           | Rep.                | Vaughn Monroe-Joan Leslie   | Oct. 10, '52                | 90m          | Oct. 25                | 1582         | AY          | Good<br>Good                       |
| Tromba, the Tiger Man (5201) (Ger.)  | 20th-Fox            | Cornel Wilde-Constance Smith  | Mar., '53                   |              | Nov. 22                | (S)1615      |             |                                    |
| Tropic Zone (color) (5211)   | Lippert             | Special Cast  | Nov. 14, '52                | 63m          | Nov. 22                | 1614         | A-2         | Fair                               |
| Tropical Heat Wave (5126)  | Para.               | Ronald Reagan-Rhonda Fleming  | Jan., '53                   | 94m          | Dec. 13                | 1637         | A-2         | Fair                               |
| Tulsa (color)  | Rep.                | Estelita-Robert Hutton  | Oct. 1, '52                 | 74m          | Oct. 11                | 1559         | AY          | A-1<br>Good                        |
| Turning Point, The (5205)  | UA                  | Susan Hayward-R. Preston  | (reissue) June 6, '52       | 90m          | Mar. 19, '49           |              |             | Excellent                          |
| Two Cents Worth of Hope (Ital.)  | Para.<br>Times      | William Holden-Alexis Smith<br>Mario Fiore-Vincenzo Musolino                            | Nov., '52<br>Dec., '52      | 85m<br>107m  | Sept. 20<br>Dec. 20    | 1533<br>1647 | AY          | A-2<br>B<br>Good<br>Excellent      |
| UNDER the Red Sea (305)  | RKO                 | Documentary   | Oct., '52                   | 67m          | Oct. 4                 | 1549         | AYC         | A-1                                |
| Untamed Frontier (color) (230)   | Univ.<br>UA         | Joseph Cotten-Shelley Winters   | Sept., '52                  | 75m          | July 19                | 1454         | AY          | A-2                                |
| Untamed Women  | UA                  | Lyle Talbot-Doris Herrick   | Sept. 12, '52               | 70m          | Aug. 23                | 1533         | A           | A-2<br>Fair                        |
| VALLEY of Eagles (5114)  | Lippert             | Jack Warner-Nadia Gray  | Apr. 25, '52                | 83m          | Mar. 22                | 1290         | AYC         | A-2                                |
| Voodoo-Tiger   | Col.                | Johnny Weissmuller-Jean Byron   | Nov., '52                   | 67m          | Nov. 1                 | 1590         | AY          | B<br>Fair                          |
| WAC from Walla Walla (5123)  | Rep.                | Judy Canova-Stephen Dunne   | Oct. 10, '52                | 83m          | Oct. 25                | 1582         | AYC         | A-1<br>Good                        |
| Wagon Team (476)   | Col.                | Gene Autry  | Sept., '52                  | 61m          | Sept. 13               | 1526         | AY          | A-1<br>Good                        |
| Wagons West (color) (5203)   | Mono.               | Peggie Castle-Rod Cameron   | July 6, '52                 | 70m          | June 21                | 1418         | A-1<br>Good |                                    |
| Wait 'Till the Sun Shines, Nellie (color) (220)  | 20th-Fox            | Jean Peters-Hugh Marlowe  | July, '52                   | 108m         | May 31                 | 1381         | AY          | A-2<br>Excellent                   |
| Walk East on Beacon (426)*   | Col.                | George Murphy-Virginia Gilmore  | July, '52                   | 44m          | Apr. 26                | 1329         | AY          | A-1<br>Very Good                   |
| War of the Worlds (C)  | Para.               | Gene Barry-A. Robinson  | May, '52                    |              | Jan. 10                | (S)1679      |             |                                    |
| Washington Story (238)   | MGM                 | Van Johnson-Patricia Neal   | July, '52                   | 82m          | June 28                | 1425         | AY          | A-1<br>Excellent                   |
| Way of a Gaucho (color) (229)  | 20th-Fox            | Gene Tierney-Rory Calhoun   | Oct., '52                   | 91m          | Oct. 4                 | 1549         | AY          | A-2<br>Good                        |
| We're Not Married (221)  | 20th-Fox            | Ginger Rogers-David Wayne   | July, '52                   | 85m          | June 28                | 1425         | AY          | B<br>Excellent                     |
| What Price Glory (color) (226)   | 20th-Fox            | James Cagney-Dan Dailey   | Aug., '52                   | 111m         | Aug. 2                 | 1469         | A-2         | Excellent                          |
| When in Rome (229)   | MGM                 | Van Johnson-Paul Douglas  | Apr., '52                   | 78m          | Mar. 1                 | 1253         | AY          | A-1<br>Very Good                   |
| Where's Charley (color) (130)  | WB                  | Ray Bolger-Allyn McLeerie   | Aug. 30, '52                | 97m          | June 28                | 1425         | AYC         | A-1<br>Very Good                   |
| White Corridors (Brit.)  | Fine Arts           | Googie Withers-Godfrey Tearle   | June 21, '52                | 102m         | June 21                | 1418         | A           | Good                               |
| White Line, The (Ital.)  | I.F.E.              | Gina Lollobrigida-Ref Vallone   | Jan. 12, '53                | 87m          | Jan. 3                 | 1669         |             | Very Good                          |
| Wild Heart, The (274) (color)  | RKO                 | Jennifer Jones-David Farrar   | July, '52                   | 82m          | May 31                 | 1382         | A           | B<br>Good                          |
| Wild Stallion, The (5205)  | Mono.               | Ben Johnson-Edgar Buchanan  | May 12, '52                 | 70m          | May 24                 | 1374         | A-1         | Good                               |
| Willie & Joe Back at the Front (233)   | Univ.               | Tom Ewell-Harvey Lembeck  | Oct., '52                   | 87m          | Oct. 4                 | 1550         | AYC         | A-1<br>Very Good                   |
| Wings of Danger (5106)   | Lippert             | Zachary Scott-Robert Beatty   | Apr. 11, '52                | 72m          | Aug. 9                 | (S)1478      | A-2         |                                    |
| Winning of the West  | Col.                | Gene Autry  | Jan., '53                   | 57m          | Jan. 17                | 1687         | A-2         | Good                               |
| Winning Team, The (125)  | WB                  | Doris Day-Ronald Reagan   | June 28, '52                | 98m          | May 24                 | 1373         | A-1         | Excellent                          |
| With a Song in My Heart (C) (210)*   | 20th-Fox            | Susan Hayward-David Wayne   | Apr., '52                   | 117m         | Feb. 23                | 1245         | AYC         | B<br>Excellent                     |
| Woman of the North Country (5144)  | Rep.                | Rod Cameron-Ruth Hussey   | Sep. 5, '52                 | 90m          | Aug. 2                 | 1470         | AY          | A-2<br>Good                        |
| (formerly Minnesota) (color)   | Stratford           | Edward Underdown-Kathy O'Donnell  | Sept. 29, '52               | 90m          |                        |              |             |                                    |
| Woman's Angle, The (Brit.)   | Univ.               | Gregory Peck-Ann Blyth  | Aug., '52                   | 104m         | June 21                | 1417         | AY          | A-1                                |
| World in His Arms, The (C) (227)*  | Univ.               | Whip Wilson   | Nov. 9, '52                 | 53m          | July 12                | (S)1443      |             | Excellent                          |
| Wyoming Roundup (5254)   | AA                  | Kirby Grant   |                             |              |                        |              |             |                                    |
| YANK in Indo-China, A (435)  | Col.                | John Archer-Jean Willes   | May, '52                    | 67m          | Apr. 12                | 1315         | AY          | A-1<br>Average                     |
| Yankee Buccaneer (234) (color)   | Univ.               | Jeff Chandler-Scott Brady   | Oct., '52                   | 86m          | Sept. 13               | 1525         | AY          | A-1<br>Very Good                   |
| You for Me (240)   | MGM                 | Peter Lawford-Jane Greer  | Aug., '52                   | 71m          | July 26                | 1462         | AY          | B<br>Good                          |
| Young Men With Ideas (230)   | MGM                 | Glenn Ford-Ruth Roman   | May, '52                    | 84m          | Mar. 1                 | 1254         | AY          | A-2<br>Fair                        |
| Young Wives Tale (Brit.)   | Stratford           | Audrey Hepburn-Nigel Patrick  | June 9, '52                 | 80m          | Nov. 29                | 1623         |             | Good                               |
| Yukon Gold (5221)  | Mono.               | Kirby Grant   | Aug. 31, '52                | 62m          | July 12                | (S)1442      |             |                                    |

FEATURES LISTED BY COMPANIES — — PAGE 1653, ISSUE OF DECEMBER 20, 1952  
SHORT SUBJECTS CHART APPEARS ON PAGES 1670-1671, ISSUE OF JANUARY 3, 1953

# *The Industry's Most-Wanted, Most-Often-Used Reference Book*

## *Revised E-x-p-a-n-d-e-d 1952-53 Edition*

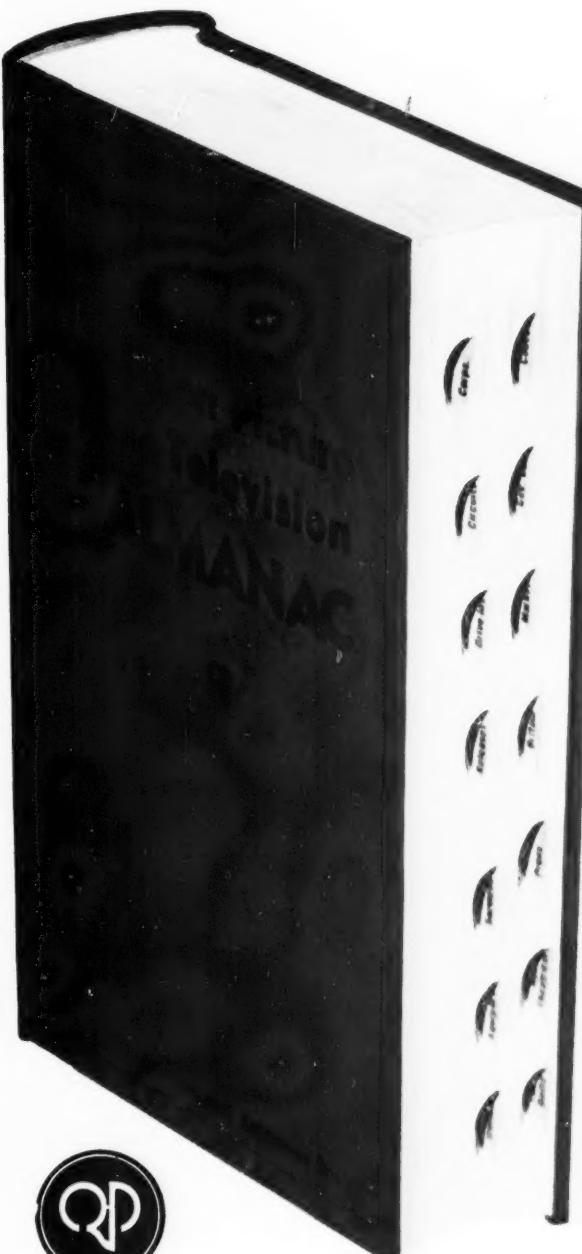
**No other  
publication  
contains this  
valuable  
information\***

\* The WHO'S WHO section alone—which is but one of the 15 thumb-indexed sections of the ALMANAC—is worth several times the price of the complete volume of highly useful information. The WHO'S WHO section contains over 10,000 concise biographies of executives, producers, performers and other personalities, covering the fields of *both* motion pictures and television.

\* It is the *ONLY* WHO'S WHO in these fields, and it has been considerably enlarged for the 1952-53 edition of the ALMANAC, to include hundreds of additional names, with up-to-date biographies and career credits.

Also, the separately thumb-indexed TV data section has been expanded to include a wealth of additional information for many purposes, in—

**The 1952-53  
Motion Picture  
and Television  
ALMANAC**



A QUIGLEY  
PUBLICATION

### **Thumb Indexed . . .**

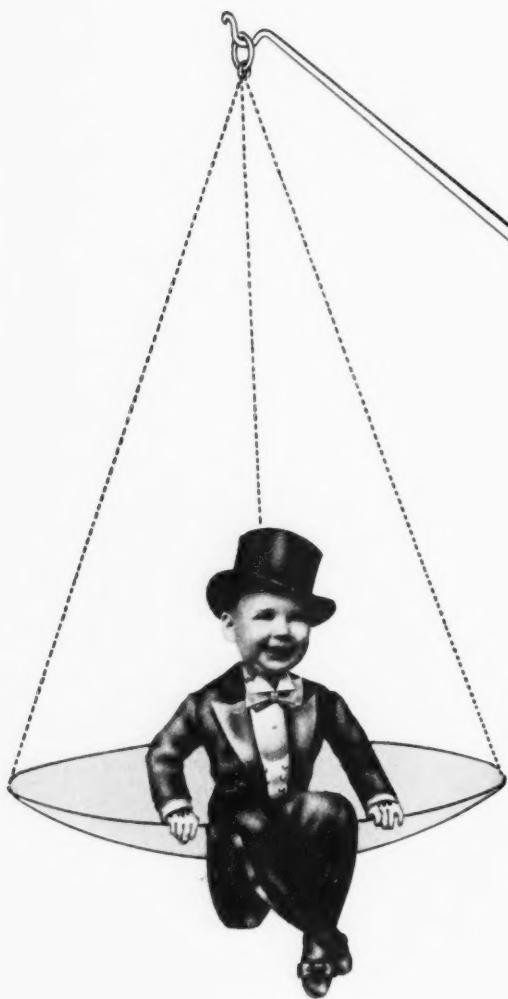
|                      |                         |
|----------------------|-------------------------|
| <u>Who's Who</u>     |                         |
| <u>Corps.</u>        | Codes                   |
| <u>Circuits</u>      | Gov. Case               |
| <u>Drive-Ins</u>     | Television<br>and Radio |
| <u>Pictures</u>      | Great<br>Britain        |
| <u>Services</u>      | Press                   |
| <u>Equipment</u>     | World<br>Market         |
| <u>Organizations</u> |                         |

**Price \$5 Postpaid**

There just isn't anything like it in this industry. It is the accepted "Who's Who and What's What" for the entire field. Even at several times its price, many executives would not be without the latest Almanac!

**QUIGLEY PUBLICATIONS** 1270 Sixth Ave., New York, N. Y.

# WEIGH THE FACTS



Check the figures... look at the tremendous increase in the cost of your daily living needs. According to the Bureau of Labor Statistics, food has soared upward 133.2%... house furnishings, up 105%... clothing, up 102.3%... fuel, up 47.6%... rent, up 42.4% during the 1939-1952 period.

You'll find the same increases in your theatre's operating costs... with carpet, up 120%... projection equipment and supplies, up 115%... printing, up 90%... and all costs ranging almost twice what they were a dozen years ago.

Compare this with the negligible increase, IF ANY, you've given NSS, for your trailers and accessories, during this very same period of skyrocketing expenses.

Yes, weigh the facts and compare... compare all your costs with the LOW COST, Service-with-a-smile Policy of the Prize Baby.

NATIONAL Screen SERVICE  
PRIZE BABY OF THE INDUSTRY

